RATNAVALI.

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THE

RATNAVALI

OF

SRIHARSHA DEVA.

EDITED WITH INTRODUCTION, COPIOUS NOTES AND TRANSLATIONS

BY

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INTRODUCTION.

About the authorship of the Ratnavali, a drama of considerable reputation, there is no agreement of opinion among scholars. The popular account is that it is the work of Sri Harsha, a king of Kashmir. Horace Hayman Wilson says :—"The place to which the Ratnavali is entitled in the dramatic literature of the Hindus is the more interesting, as the date is verifiable beyond all reasonable doubt. It is stated in the prelude to be the composition of the sovereign Sri Harsha. A king of this name, and a great patron of learned men, reigned over Kashmir: he was the reputed author of several works, being, however, in fact only the patron, the compositions bearing his name being written, the author of the Kavya-prakash asserts, by Dhavaka and other poets.....Somadeva, the author of the Kathasaritsagara, states that he compiled his collection of tales for the amusement of the grand mother of Harshadeva, king of Kashmir, the son of Kalasa the son of Ananta, the son of Samgrama." The Raj Tarangini states :—"Samgrama reigned twenty-five years, and was succeeded by his son Hari, who enjoyed his elevation but twenty-two days, having been removed, it was supposed, by the practices of his mother, who aspired to the regency during the minority of a younger son. She was set aside by the chief ministers of the State, under whose ministry Ananta, the next prince, reigned uninterruptedly for fifty-three years, when he was succeeded by his son Kalasa. Kalasa reigned eight years and being displeased with his son, Harsha, left the crown to a kinsman, Utkarsha. That prince, however, enjoyed his authority but twenty-two days having been defeated by the partisans of the legitimate heir, and putting an end to his existence rather than fall into their hands, Harsha succeeded. He consequently ascended the throne A. D. 1113, and the play must have been written between that date and A. D. 1125, the termination of his reign. No mention is made of the composition by the author of the history (Kalhana); but he dwells at much length on Harsha's patronage of poets, players, and

Date of the Drama.

dancers, and the prince's conversancy with different dialects and elegant literature.....The date thus assigned for the composition refers to a period which Mahomedan history and Hindu literature sufficiently establish, as pregnant with important changes in the political situation and national character of the natives of Hindustan."

The above view as to the date of the Ratnavali, however reasonable and verifiable it may seem to Mr. Wilson, is untenable. For it is largely quoted in the Dasarupaka, and a few verses * from it are found quoted in the Dhwanyaloka. The Dasarupaka is a work of the last part of the tenth century A. D. And the author of the Dhwanyaloka, a celebrated work on Rhetoric, Anantabardhanacharya, it appears from the Raj Tarangini, was contemporaneous with King Avanti Barman who ruled Kashmir towards the latter part of the 9th century A. D. The date of the author of the Dhwanyaloka being thus fixed at about the latter part of the 9th century, it can be safely asserted that the Ratnavali, whoever might be its author, was composed before the 9th century A. D. or at the latest in the beginning of the 9th century. It is clear therefore that King Harshadeva, who flourished in Kashmir in the 12th century A. D. could neither have composed the Ratnavali nor patronised its author.

A second view as to the authorship of the Ratnavali is that the celebrated poet Bana composed it and published it under the name of his patron "Harshavardhana of Kanyakubja who was reigning during the whole of Hiouen Thsang's travels in India which lasted from 629 to 645 A. D." †

This belief would appear rather probable if it be taken into consideration that the date of the drama must have been anterior to the 9th century and that it must have

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* For example, the verse उद्दामोत्कलिकां विपाण्डुररुचं प्रारब्धजृम्भां क्षणात् &c.

† "To the first half of the seventh century belong the two dramas attributed to the famous King Sriharsa or Harsadeva a patron of poets, whom we already know as Harshavardhana of Thanesar and Kanauj,.....The real author was doubtless some poet resident at Sriharsa's court, possibly Bana, who also wrote a play entitled Parvatiparinaya."

Macdonell, Sanskrit Literature.

acquired considerable celebrity to find its way to such renowned works as the Dhwanyaloka and the Dasarupaka. And it receives an additional colouring from the fact that the speeches of the king's jester (Bidushaka) in the drama, manifest as they often do sesquipedalian compounds, betray a stamp of consanguinity with the Kadamvari, the celebrated work of Bana noted for its unwieldy compound words. And the rhetorical figure *Slesha* or *double entendre*, is met with in both the Ratnavali and the Kadamvari very often. But it must be observed at the same time that the poetical portion of the drama bears a stronger affinity to the school of Kalidasa. The style of the poetical pieces is lucid, simple and often very effective ; and is less artificial than the style of composition of the school of which the principal exponents are Subandhu, Bana and Bhavabhuti. In point of expressiveness, chasteness, and spontaneity the poetry of the Ratnavali is superior to that of the Parvatiparinaya, a drama supposed to have been written by Bana. Besides, in point of structural skill the Ratnavali is superior not only to the Parvatiparinaya, but to any extant Sanskrit drama. Hence it seems probable that the Ratnavali was written by an abler poet than Bana.

There is another Sri Harsha of great repute in Sanskrit literature. He is the author of the renowned poem, the Naishadha. It is generally believed that he lived in the 12th century A. D., which appears probable from the fact that none of the passages of the Naishadhacharita is found quoted in the Kavyaprakasha, the author of which, Mammatha Bhatta, is supposed to have lived in the 11th century A. D. Even supposing Sri Harsha to have lived in the 12th century A. D. we should be on our guard to discriminate him from king Sri Harsha Deva of Kashmir. The poet Sri Harsha was the son of Sri Hira and Mamalla Devi ; whereas the King Sri Harsha was the son of Kalasa. Traditions describe that the poet Sri Harsha was a Kanyakubja Brahmin and that he was one of those five Brahmins who had been invited by King Adi Sura of Bengal to perform certain sacrifices for him. If these traditions have any foundation in fact then Sri Harsha would become a comrade of Bhattanarayana, the author of the Venisamhara ; passages from which are found quoted in the Dhwanyaloka. Thus his time would fall either before or in the beginning of the 9th century, A. D.

Though it be admitted that Sri Harsha was a contemporary of Bhattanarayana, and that he lived before the 9th century, yet it can not be positively said that he was the author of the Ratnavali. The poetry of the Ratnavali is of a different type from that of the Naishadha. In the Naishadha there is more of formal and artificial beauty than simplicity and spontaneity. And the absence in the Kavyaprakasha of any quotation from the Naishadha, a work of great merit and much renown, points to the fact that the authors of the Naishadha and the Ratnavali are two distinct persons. The one is posterior to the other not by years but by centuries.

Resume.

It appears therefore that the name Sri Harsha is, so far as the Ratnavali, (Nagananda and Priyadarshika) are concerned, a pseudonym. It is needless to discuss this question at any further length. From external as well as internal evidence it appears that the author lived before the 9th century ; and that traces of the influence of the earlier school of artificial poetry represented by Kalidasa are visible in his poetry and marks of the influence of the later school of artificial poetry represented by Bana and Bhavabhuti are observed in his prose. He represents therefore the transition period.

Other works of the same author.

The Nagananda, Ratnavali and the Priyadarshika are described to be the works of one and the same author. Of these the Nagananda is the production of the youthful period of the author. It betrays influences of the Buddhist creed ; whereas in the Ratnavali the Brahmanic creed predominates. It is very likely the poet apostatised in his maturer years from the Buddhist to the Brahmanic creed. In the Nagananda, the author is a novice and has not yet got full possession of the key to the mysteries of the human heart and its emotions ; whereas in the Ratnavali we find him master of the situation and see that he can successfully handle his pen and produce any effect he likes. The Priyadarshika is an unworthy imitation of the Ratnavali. The plot is not well-concocted ; and the hero has been debased. The drama can be safely dismissed with the remark that it is an imitation by an unsuccessful and unscrupulous writer.

The Laws of Dramatic Unities, *viz.* the unity of time,

the unity of place, and the unity of action, derive their origin from Greece. They were strictly observed in Greek dramas, and were followed more or less in the dramas of the Romance languages. But in English dramas they were set at nought. The unity of action is observed and must be observed in all dramas ; otherwise a drama becomes impossible. For a drama without consistency of action is a chimerical production. The other two unities, *viz.* the unity of time and the unity of place were found to be fetters on the free growth and development of dramas and were thus discarded. The Ratnavali however is the solitary instance in Sanskrit dramatic literature where the several unities have been observed. The incidents of the story are so carefully arranged that they may be held to have extended over a few days ; and there is no shifting of places. All the scenes are so skilfully arranged as to take place in a particular place, *viz.* the harem of the king. And the fulfilment of the dramatic art is complete. Nearly all the rules laid down by early authorities for the construction of a drama have been adhered to. In respect of this adherence to the three unities, the Ratnavali presents a striking contrast to other Sanskrit dramas ; and furnishes ample room for suspecting that the author might have been led by Greek influence to give this shape to his drama.

Traces of foreign or western influence on the Ratnavali.

It is generally believed that the Kathasaritsagar of Somadeva is the source of the play. But it has already been said that the Kathasaritsagar was compiled by Somadeva for the amusement of the Grand-mother of king Harshadeva who ascended the throne of Kashmir in 1113. And it has also been shown that the Ratnavali must have been composed before the 9th century. The Kathasaritsagar cannot therefore be the source of the play. The Brihatkatha of Gunadhya was presented in a metrical shape by Somadeva. The additions and alterations made by Somadeva are few. The story in the main is the same in both. Gunadhya's Brihatkatha which in the opinion of Buhler goes back to the first or second century A. D. is therefore the source of the play. The poet has followed the story of the Brihatkatha in outline ; but he has altered the account of the king's second marriage to a considerable extent and has done it so adroitly that his skill in interweaving the story

The sources of the play.

charms the reader and shows how great his power was. The story told in the original is as follows :—

Original story.

"In the central district of the delightful country called Vatsha is the extensive city Kausambi the first monarch of which was Satanika the son of Janamejaya, whose father was Parikshita, the son of Ahhimanyu, the son of Arjuna. Satanika was killed in battle with the Titans, having gone to the assistance of Indra, and was succeeded in his throne by Sahasranika.

The fate of his father naturally interested Indra for the young prince, and he not unfrequently conveyed him to visit the regions of the skies. On one of these occasions he incurred the displeasure of Tilottama, a nymph of paradise and she denounced an imprecation on his future fortune, sentencing him to the pangs of separation from his beloved. Sahasranika was married to Mrigavati, daughter of Kripavarma, king of Oude. During her pregnancy she was seized with a strange fancy inspired, in fact, by the influence of the imprecation, to bathe in human blood ; when the king found compliance with her longing was unavoidable, he deceived her, substituting an infusion of the lac-dye, in which the queen contentedly performed her ablutions. The crimson tint left upon her person by the effect of the immersion deceived one of the gigantic brood of Garuda, as he pursued his flight through the air. Thinking her to be a lump of flesh, he pounced upon the queen, and carried her off to the mountain Udaya, where finding her alive, he abandoned her to her destiny, having thus been the unconscious instrument of separating Sahasranika from his bride.

In this helpless condition the queen, overcome with terror and affliction, sought alone for death to terminate her distress. There she was encountered by a holy hermit, Jamadagni, who led her to his cell. There Mrigavati was delivered of a son, whom in allusion to the place of his nativity, she named Udayana, and who was trained in letters and arms and in the duties of his regal birth by his venerable guardian."

Udayana in the course of his rambles released a snake from the grasp of a mountaineer by giving him his own bracelet ; and this bracelet became the instrument of his being united with his father Sahasranika. "On coming to age he ascended the throne of Kausambi. Reposing the cares of state upon his trusty minister Yaugandharayana, he spent much of his time

in the forest engaged in the chase which he followed, armed with the lute presented to him by the serpent he released from the mountaineer. The dulcet notes of the lute attracted and tamed the most ferocious elephants. At this period Chandasena was king of Ujjayiny. He had a daughter named Vasavdatta of exquisite beauty and rare accomplishments." Chandasena desirous of having Udayana for his son-in-law, caused an artificial elephant to be made, the interior cavity of which was filled with a party of armed men. This he privately sent into the forests, where he knew Vatsa was accustomed to hunt, and left it there. Eager to seize so stately a captive, Vatsa advanced towards the elephant, and was with ease made a captive. He was taken to Ujjayiny, where he was delivered to Vasavdatta as her preceptor in musical science." Gradually the youthful pair became attached to each other, and after the lapse of some time through the help of Yaugandharayana, his minister, and Basantaka his favourite, Vatsa succeeded in eloping with Vasavdatta. Through the effective aid of Gopalaka, Vasavdatta's brother, Vatsa succeeded in escaping from Ujjayiny, unharmed. The marriage of the pair was solemnised by Gopalaka, and was subsequently acquiesced in by Chandasena.

After some time the king Vatsa set off upon his hunting excursion and repaired to Lavanaka. While he was there, his minister Yaugandharayana in consultation with Gopalaka, Rumanvata, the commander-in-chief of Vatsa, and the queen Vasavdatta, caused the palace to be burnt and a report was spread that the queen had heen burnt to death. Vatsa, was then married to Padmavati, the daughter of the king of Magadha. These marital alliances with the king of Ujjayiny and Magadha conduced to accessions of Vatsa's power, and he set out on a conquering expedition. He thus became a great monarch.

The story of the play how far derived and how far original.

In the original story the 2nd marriage of the king was brought about by the minister of the king, through the help of Rumanvata, the commander; of Gopalaka, the king's brother-in-law, and of the queen herself. The queen took an active part in the matter. Under the disguise of a Brahmin's daughter, she for some time took refuge under the roof of Padmavati, the daughter of the king of Magadha, and the would be wife of her own husband. She consented to the

report being spread that she had been burnt to death by a fire that accidentally broke out in the palace. The motive for all this was a political one. The union of the king in marriage with the daughter of the powerful monarch of Magadha would secure for him a powerful ally ; and would thus help greatly towards his future greatness. While all this took place, the king was away from his capital, passing his time in a hunting excursion in Lavanaka ; and knew nothing of these stratagems of his minister, queen &c.

But in the play the queen, the king, and his jester are all ignorant of the policy of the minister. He on account of his faith in the prediction of a pious saint takes steps to bring about the king's marriage with the daughter of the king of Sinhala, a cousin of the queen. He sends the chamberlain to Sinhala for escorting the princess, after having spread a rumour there through a salt-merchant that the queen Vasavdatta was burnt to death by a fire that broke out in the palace. The princess in company with the Chamberlain and the minister of her father on her way to Kausambi from Sinhala gets drowned by shipwreck ; and escapes a watery grave, being rescued by a merchant of Kausambi, who brings her to Yaugandharayana, the minister of king Udayana. The minister places her in the care of the queen. The chamberlain and the minister of Sinhala having somehow got out of the sea join Rumanvat, the commander of king Udayana, marching to conquer the kingdom of Kosala.

Thus it is seen that the spreading of a false rumour about the queen's death in order to secure the hands of a second princess for the future greatness of the king is the principal point which is common to the play and the original story. But the means by which the desired end is attained in both are widely different. The shape which has been given to the story in the play has turned it into an almost new one. The Vernal festival, the princess's passion, the queen's jealousy, the love-quarrels, the sequestration of the princess, the illusive fire by magic, the recognition of the princess by her father's minister and the happy union of the pair are all creations of the fertile imagination of the poet. Yaugandharayana, the astute politician, is the same in both the play and the story. The king and the queen have been considerably changed. In the story the king and the queen are described to be a pair devoted to each other. The

queen is self-abnegation incarnate; and the king, an ardent lover, and a devoted husband, finds no pleasure in the company of the new bride, but pines away secretly for the queen. In the drama, on the contrary, the king is described as longing for the company of a new wife. His love for the queen has no fire in it. He is in constant dread of her. And the queen is painted as a jealous and highly sensitive woman screening beautiful women from the sight of her husband. Of a commanding nature, she is not, however, devoid of the softer feelings; and can show unexampled magnanimity of heart when occasion requires it.

From what has been said above it is evident that the whole story has been completely recast by the poet and such innovations have been made in the story that it would be no exaggeration to say that by virtue of the additional materials supplied by the poet, the old materials have lost their personality in them, and the structure has become a new one, charming by its beauty, excellence, and workmanship.

Development of the plot.

In the *Prastavana* or Introduction of the Ratnavali, the author has shown much skill and ingenuity. In fact it shadows forth in a very compressed from the subject-matter of the whole drama. The four benedictory verses describe indirectly the broad incidents in succession of the four Acts of the drama; and in this respect the Ratnavali stands unrivalled in Sanskrit literature. Having adroitly introduced the subject-matter of the drama in a skeleton form, when the stage-manager retires from the stage, Yaugandharayana, the faithful minister of the king, and the *de facto* king, taking up the cue of the conversation between the stage-manager and the Actress, lays bare before the audience the plan he has followed for getting his master married to the daughter of the king of Sinhala; and, giving assurance that his plan is about to bring forth the desired result, introduces the king with his favourite companion, the jester, busy in looking at the frantic and wild enjoyments of the townsmen in the vernal festival. Here the action of the drama begins. The various pastimes of the vernal festival are described; two female attendants who make much of the festival are sent by the queen to request the king to be present at the Makaranda garden where she will worship the god of love. Sagarika, the heroine of the play, who waits upon the queen, attends her

in the garden; but the jealous queen fearing lest the king might take a fancy for her, orders her to go away from the place and to look after the parrot she was in charge of. But the maid out of a curiosity to witness the worship of the god of love places herself behind a thicket and busies herself in gathering flowers. The king and his favourite then join the queen in the garden. Sagarika at first mistakes the king for the god of love incarnate; but afterwards learning from the speech of the heralds that he is the king of the Vatsas to whom she was betrothed, conceives a strong passion for him. A bashful virgin, having no friend to whom she may communicate her feelings she finds the situation very painful and beguiles herself by drawing the picture of the king. Susangata, a maid-servant of the queen, and a friend of Sagarika, coming in quest of Sagarika to make over the parrot to her, approaches her in the plantain-house without being noticed and finds her deeply engaged in drawing the likeness of the king. She at once understands the situation, and sympathising with her asks her about the picture. Sagarika tries to conceal it and passes it off on her companion as the picture of the god of love. Susangata takes the picture-board, and under the pretext of drawing Rati, the consort of the god of love, draws Sagarika there. Sagarika angrily reproaches Susangata for having drawn her there; but Susangata consoles her by saying that she has learnt her secret and will keep it from being divulged; but she apprehends that the sagacious parrot might picking up some words of their conversation, give them out before any one and would thus unconsciously be the cause of the secret being divulged. The very thought of the matter being made public makes Sagarika very uneasy; and she feels the torments of love very keenly. Susangata brings lotus-roots and leaves from the nearest pond and prepares a bed with them for her companion. Meanwhile a monkey gets loose from its place of confinement by breaking its chains; runs towards the king's apartments and finally coming to the plantain house breaks open the cage of the parrot; and moves away. Both Sagarika and Susangata on hearing of the approach of the monkey retire hastily to a place of safety, forgetting the picture-board and the parrot, which finding its cage open flies away; and perches upon the branch of a tree. The two friends pursue it to a long distance, without being able

to catch it ; till they get tired of it, and giving up all hope of catching it think of returning to the plantain-house to take back the picture board.

In the meantime the king and his favourite, the jester, coming to see if by virtue of certain appliances learnt from a pious sage, a jasmine creeper has put forth untimely flowers, hear the words of the conversation between Sagarika and Susangata, reproduced by the parrot roosting upon the branch of a Tamala tree. The king gets an idea of the case ; and a secret longing for the maid silently creeps up within his heart. Following the parrot, the king and his companion proceed to the plantain-house ; see the picture-board and the lotus-leaf bed. The whole thing is revealed to them and finally through the intervention of Susangata, who with her companion came to take back the picture-board, but finding the king and the jester within the plantain-house hid themselves behind a thicket and over-heard the conversation of the king and his companion, the lovers meet for a short time.

The part played by the parrot is very important. The king was apprised of the love of Sagarika through it ; and being led by it towards the plantain-house was brought face to face with direct evidence thereof. The development of the hole story hinges upon this point. Considering the position of the heroine, a high-born maid living far away from her relatives in a forlorn condition, nothing could have been more ingenious than adopting the plan of making a confession of her amour through a creature which knows not what it does, but simply repeats what it heard. No doubt the author in introducing the parrot must have in his mind the story of the tales told by a parrot to king Sudraka. But the parrot in that story was not an ordinary bird. It was a divine being in a bird's form, retaining a recollection of former births. Whereas the parrot in the Ratnavali is an ordinary one. Thus the story has nothing of the supernatural element in it. It is by a mere accident, which has nothing improbable in it, that the parrot is let loose from its cage ; and repeats the words of the conversation between Sagarika and Susangata ; the king and his companion happening to pass by its path hear them by chance. And on this fortuitous concourse of events depends the development of the whole story. Herein lies the skill of the poet, who employing the most simple materials, and arranging them in

the least improbable manner, has concocted a very fine and charming story. The happy idea of making the parrot the unconscious mouthpiece of Sagarika is the finest stroke, and it admits of no question that Amaru in his *Sataka* has not been able to utilise it more advantageously, * however charming and poetical the supplemental idea may be.

Sagarika's love being made known to and reciprocated by the king, a fair progress towards the attainment of the final aim is made. But the queen, a highly sensitive lady watching the movements of her husband with a jealous care, is a serious obstacle. At their very first meeting the lovers narrowly escape detection ; but the fact of their falling in love with each other does not escape the attention of the queen, who on seeing the picture-board thrown carelessly on her way by the jester in a fit of excitement becomes more wary and places Sagarika in the care of Susangata, admonishing the latter to keep her ward sequestered from the king, and presents her with a robe of her own as a token of her favour. Little does she suspect that Susangata is an enemy in her own camp, who instead of carrying out the orders of the queen proceeds rather in an opposite direction. For, in consultation with the king's favourite, she makes an arrangement for a private interview of the lovers. But Kanchanmala, the queen's chief attendant overreaches both the jester and Susangata and defeats the plan of a private union. The queen exasperated against Sagarika puts her in chains and keeps her confined in some retired part of the harem, spreading a false rumour that she has been sent to Ujjayiny.

An obstacle, insurmountable as it were, to the fruition of the ultimate object is thus created The king and his jester find no way out of the difficulty ; and Susangata in despair seeks the queen's protection, after making over the necklace of pearls which Sagarika had on her person to the king's favourite, as a fulfilment of her (apparently) last wish. This presentation of the necklace, a trifle though it may seem, serves a very important purpose in the development of the

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* दम्पत्योर्निशिजल्पतोर्गृहशुकेनाकर्णितं यद्वचः
प्रातस्तद्गुरुसन्निधौ निगदतः शुत्वैव तारं वधूः ।
कर्णालम्बितपद्मरागशकलं विन्यस्य चञ्चूः पुरो
व्रीड़ार्त्ता प्रकरोति दाड़िमफलव्याजेन वाग्बन्धनम् ॥

plot of the drama. For, at the very sight of it the minister of the king of Sinhala suspected it to have belonged to the princess of Sinhala ; a faint but re-assuring ray of hope about the princess's escape from being drowned lighted up his gloomy mind ; and it finally proved a great help in her identification.

At this juncture when all hope about Sagarika seems to be lost, when dark clouds of despair envelope the minds of the king and his companion, and the reader is anxiously waiting to see what turn the action may take, the *dues ex machina*, the magician, is introduced for the denouement of the plot. It should be observed that the king consents to see the tricks of the magician out of his respect for the queen's request, otherwise to indulge in frivolous amusements in times of such despair and dejection would ill become the character of the king. There is thus nothing unbecoming and unnatural in the introduction of the magic-scene. In order to make the arrangement complete, and to prepare the way for the recognition of the princess of Sinhala, Basubhuti, the minister of the princess's father, and Babhravya, the Chamberlain of the king, are then introduced ; and to give an air of reality to the scene to follow so that none might entertain the least suspicion that the black art of magic has anything to do with it, the magician retires from the field ; but he waves his wand from behind, like the great minister Yaugandharayana pulling the wire from behind, determining all the incidents from the back-ground and never appearing on the stage except at the beginning and at the end. Then Sagarika is brought out of her dungeon and is recognised by her father's minister ; and now the queen knowing her to be her own cousin, acts very nobly and shows the magnanimity of her heart by adorning her with her own ornaments and making her equal to herself in position.

An estimate of the principal characters.

The queen Vasavdatta is depicted as a woman of considerable dignity and majesty ; commanding the respect and obedience of all. Of a serious temper, she is held in awe not only by the king's favourite, but by the king himself. Not given to light-some talk and frivolity, she appears to be a little advanced in years ; and keeps a watchful eye over the movements of her husband. A jealous woman though she is, she never stoops to inhumanity or grovelling meanness to

remove her rival out of her path. When the (magic) fire broke out in the harem, the first object of her care and anxiety was her rival, Sagarika. A heartless woman of ignoble nature would have been overjoyed to find the opportunity, that had offered itself, for removing her rival. But her noble heart forgets all enmity; and she requests her husband to rescue Sagarika from the fire; thus running the risk of possibly losing the dearest person she had in the world. This spirit of self-abnegation and magnanimity of heart make a goddess of a woman and extort admiration even from the bitterest foe.

In Udayana, as described in the Ratnavali, we find a king who entrusting his minister with the cares of government passes his time in the company of his favourite companion and in the harem, taking delight in the pleasures of the senses. Unlike his prototype in the Brihatkatha, he is not fond of chase and warlike pursuits; and is not a passionate and ardent lover of the queen. He dreads her and secretly longs for union with another youthful woman more suited to his nature. The queen is too serious to be a boon companion to him. In spite of his lukewarm attachment, he is most deferential to the queen; and is never found wanting in his duties to her. Though a lover of pleasurable pursuits, he is not without martial spirits. Possessed of a true heroic spirit, he admires the valour of his enemies and is generous to a fallen foe; and if occasion requires it, he can display the highest instinct of human nature, *viz.* self-sacrifice for relieving the distressed. That he is capable of a very strong attachment appears from his conduct in relation to Sagarika. His warmth of feeling, ardour and devotion, and a romantic spirit of gallantry are manifest in his addresses to Sagarika; and his unbounded confidence in his minister is a testimony to his power of appreciating real merit.

Yaugandharayana, the premier of the king, is an exemplar of ministers. He is the central figure of the story. Inspired by a strong faith in the prediction of a saint, he resolves to bring about the marriage of his master, the king, with the daughter of the king of Sinhala,—(the main theme of the drama). A man of firm resolve, he is not to be dissuaded from his purpose by any difficulty. And therefore he feels no scruple regarding the means he employs to attain his ends; and hence we find that he does not shrink from even spreading the false report about the queen's being burnt to

death. To a minister bent upon the (territorial) aggrandisement of his master no consideration is strong enough to induce him to give up his plan of procedure. Devotion to the cause of one's master is often found to have no regard for the opinion and feelings of others.* Though he appears scarcely on the stage, yet he holds the main thread of the action of the drama. Like the ways of Providence, inscrutable are his plans and procedures; and he decides and determines like it from behind the destiny of the little circle of the *dramatis personae.*

Sagarika is a blooming young maid of exquisite charms; though born of a high family, yet through sad vicissitudes of fortune she has to wait as a maid of honour upon the queen. Being of a noble family, her aspirations should naturally be lofty, and hence she finds nothing incompatible and incongruous in loving the king. But her present situation rankles in her heart; and she apprehends that her feelings may not have a hearty response from the king. But once assured of the affectionate attitude of the king, her love assumes inordinate proportions; and often interferes with her impious wish of committing suicide for avoiding ignominious treatment at the hands of the queen. Though the impulse of love is very strong in her, yet her good sense never leaves her. She constantly feels that she has wronged the queen; and hence it is that even after the form of marriage being gone through, she is ashamed to show her face to the queen. This candid spirit of self-examination, and want of blindness to her own faults are the principal traits in the character of Sagarika which enlist the sympathy of the reader.

Among the minor characters, Susangata and the king's jester deserve some notice. Both of them have a strong partiality for Sagarika; and try their best for bringing about a union of Sagarika with the king. Their feeling towards Sagarika finds its best expression when they come to know that she has been sequestered by the queen; and sets forth in a clear light their sympathetic nature. It is highly to the credit of Susangata that, being an attendant of the queen, she, even at the risk of incurring the displeasure of her mistress and consequently jeopardising her own interest, interested herself in a forlorn girl's behalf; being led thereto

* "अत्यन्तमाननीयेष्वपि निरनुरोधवृत्ति स्वामिभक्तिव्रतम्"। Act IV.

by the call of a superior instinct, which ignores all reckoning of consequences.

The Ratnavali occupies a conspicuous place in Sanskrit dramatic literature. The artistic skill displayed in its construction marks a new line of departure. No Sanskrit drama excepting it strictly observes the rule of unity of time or place. Mr. Macdonell observes that "it is an agreeable play, with well drawn characters and many poetical beauties." It enjoys an extensive popularity not only among native scholars, but also among foreign students of Sanskrit literature. From the earliest time it has recommended itself by its simplicity, skill and artistic beauty to all lovers of Sanskrit. And hence it is that almost all works on poetics from the Dhwanyaloka to the Sahityadarpana abound in quotations from it.

The place of the Ratnavali.

Though there are certain scenes in the Ratnavali which remind the reader of Kalidasa's Malavikagnimitra and Sakuntala, and lead him to institute a comparison between them, yet the Ratnavali cannot be properly compared with the Sakuntala. It is true that the sentiment of love is the principal sentiment in the Ratnavali, Sakuntala, and Uttarcharita of Bhavabhuti; but there is a marked difference in the delineation of that sentiment in each of the three. Bhavabhuti strikes a deeper and graver note. The sentiment of love as described by him is not the irresistible charm or spell which extraordinary beauty exercises over the mind. It is rather a nobler and chaster form of that charm which has nothing of sensuousness in it; which acts upon the soul and which drawing the hearts together binds them up into an unity; and through the influence of which the lover and the loved lose their personality in each other; and learn that self must be annulled and that its bondage proves a fetter opposed to love. This pure and divine aspect in Bhavabhuti's conception of love as depicted in the Uttaracharita excites the reader's feeling of reverence; and he stands before it as if awed down by a superior presence. But neither in the Sakuntala nor in the Ratnavali the reader realises this ethereal aspect of love. In both of them the emotion is rather of a sensuous character; and has more of the human than of the divine. In the Sakuntala the poet has represented not only the turbulent aspect of the emotion, but also its calmer phase; when with the wearing

Uttaracharita, Sakuntala and Ratnavali.

of time the vehemence of the feeling being over, the emotion is chastened and sobered down to a serene and placid state. And therefore the Sakuntala by its variety, masterliness and exquisite charm excites admiration and touches a higher cord of the human heart ; whereas the Ratnavali by its artistic beauty, skill, and absence of stirring incidents excite delight and joy. The absence of any supernatural element in the Ratnavali has brought it down from heaven and confined it within the bounds of humanity ; and this is the reason why a more popular interest is taken in the drama.

The Ratnavali has been reviewed by an able Indian critic.*

Allegorical interpretation of the drama.

An allegorical interpretation of the drama has been proposed by him. In his opinion, the very name of the king Udayana signifies that he is the Sun. He was born on the Eastern Hill, his mother being taken there by Garuda, the king of birds, from a blood-red lake. That is to say the dawn which ushers the Sun, represents the mother and the vermillion rays the blood-red lake. According to the Hindu Sastras the Sun is the representative of all the gods. He may therefore be taken as the God Vishnu. His first wife Vasavdatta is the incarnation of a goddess.†

And his second wife Sagarika too is the goddess Lakshmi. The very name Sagarika is intended for Sagarsambhava or the daughter of Varuna. A mame of Varuna is Màhàvahu‡. The father of Sagarika is called in the drama Vikramavàhu.

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* The Late Bhudev Chandra Mukherji.

† एषा वासवदत्ता च पत्नी ते नैव मानुषी ।
देवीयं कारणवशादवतीर्णा चिताविति ॥
पुरानङ्गाङ्गसम्भूत्यै रत्यास्तुतिभिरर्चितः ।
तुष्टो रहस्यसंचेपं इदं तस्याः शिवोऽभ्यधात् ॥
अवतीर्य्य निजांशेन भूमावाराध्य मां स्वयं ।
गौरी पुत्रार्थिनी जनयिष्यत्यसाविति ॥
अतश्चण्डमहासेनसुता देवी नरेन्द्र सा ।
जाता वासवदत्तेयं सम्पन्ना महिषीच ते ॥ कथासरित्सागरः ॥

‡ वरुणो धवलो जिष्णुः पुरुषो निम्बगाधिपः ।
पाशहस्तो महाबाहु स्तस्मैनित्यं नमोनमः ॥

Thus it appears that Sagarika is meant for Lakshmi; and hence she is described as the means of obtaining the sea-girt earth. That it is not an ingenious interpretation, but was really intended by the poet appears highly probable from the following verse in the second Act of the drama.—

श्रीरेषा पाणिरप्यस्याः पारिजातस्य पल्लवः ।
कुतोऽन्यथा खवत्येष खेदच्छद्मामृतद्रवः ॥

DRAMATIS PERSONÆ.

उदयन	...	King of वत्स
वसन्तक	...	His विदूषक (Jester).
यौगन्धरायण	...	His minister.
वाभव्य	...	His chamberlain (कञ्चुकी).
विजयवर्मा	...	Nephew of his general रुमण्वान्.
वसुभूति	...	Minister of विक्रमबाहु, king of Lanka.
सम्बरसिद्धि	...	The magician from Ujjaini.
वासवदत्ता	...	Queen of वत्स (wife of उदयन).
काञ्चनमाला	...	Her chief attendant (चेटी).
मदनिका, चूतलतिका, सुसंगता, निपुणिका	...	Other attendants (चेटी).
सागरिका (रत्नावली)	...	One of the queen's attendants for a time; afterwards found out to be रत्नावली, the daughter of विक्रमबाहु the (king of Lanka and maternal uncle of वासवदत्ता); in love with the king of वत्स and finally united with him in wedlock.
वसुन्धरा	...	The female warden of the palace (प्रतिहारी)

[सूत्रधार and नटी]

रत्नावली।

प्रस्तावना।

पादाग्रस्थितया मुहुः स्तनभरेणानीतया नम्रतां
शंभोः सस्पृहलोचनत्रयपथं यान्त्या तदाराधने।
ह्रीमत्या शिरसोहितः सपुलकस्वेदोद्गमोत्कम्पया
विश्लिष्यन्कुसुमाञ्जलिर्गिरिजया क्षिप्तोऽन्तरे पातु वः ॥१॥

अपि च।

औत्सुक्येन कृतत्वरा सहभुवा व्यावर्त्तमाना क्रिया
तैस्तैर्बन्धुवधूजनस्यवचनैर्नीताभिमुख्यं पुनः।
दृष्ट्वाग्रे वरमात्तसाध्वसरसा गौरी नवे संगमे
संरोहत्पुलका हरेण हसता श्लिष्टा शिवायास्तु वः ॥ २ ॥

अपि च।

संप्राप्तं मकरध्वजेन मथनं त्वत्तो मदर्थे पुरा
तद्युक्तं बहुमार्गगां मम पुरो निर्लज्ज वोढुस्तव।
तामेवानुनयस्व-भाव-कुटिलां हे कृष्णकण्ठ-ग्रहं
मुञ्चेत्याह रुषा यमद्रितनया लक्ष्मीश्च पायात्स वः ॥ ३ ॥

अपि च।

क्रोधेद्वैर्दृष्टिपातैस्त्रिभिरुपशमिता वज्रयोऽमी त्रयोऽपि
त्रासार्त्ता ऋत्विजोऽधस्त्वपलगणहृतोष्णीषपट्टाः पतन्ति।

दक्षः स्त्रीत्यस्य पत्नी विलपति करुणं विद्रुतं चापि देवैः *
शंसन्नित्यट्टहासो मखमथनविधौ पातु देव्यै शिवो वः ॥४॥

किंच।

जितमुडुपतिना नमः सुरेभ्यो
द्विजवृषभा निरुपद्रवा भवन्तु।
भवतु च पृथिवी समृद्धसस्या
प्रतपतु चन्द्रवपुर्नरेन्द्रचन्द्रः ॥ ५ ॥

मङ्गलाचरण।

ভগবান্ শম্ভুর আরাধনার্থ তাঁহার সস্পৃহ নয়নত্রয়ের গোচরে সমুপস্থিত গিরিতনয়া গৌরী অগ্রচরণে দণ্ডায়মান হইয়া ও বারংবার স্তনভরে আনত হইয়া, লজ্জাবশতঃ রোমাঞ্চ, স্বেদ ও কম্পসমুদ্গমে অভিভূত হইয়া, মহাদেবের মস্তকে অর্পণ করিতে অভিপ্রেত যে পুষ্পাঞ্জলি মস্তকে নিক্ষিপ্ত করিতে না পারিয়া অন্তরে নিক্ষিপ্ত করিয়াছিলেন, বিশ্লিষ্টভাবে পতিত সেই পুষ্পাঞ্জলি আপনাদিগকে রক্ষা করুক ॥ ১ ॥

এবং—

ভর্ত্তার সহিত নবসমাগমসময়ে ঔৎসুক্যবশতঃ ত্বরান্বিতা, সহজ লজ্জাহেতু প্রতিনিবর্ত্তমানা বন্ধুস্ত্রীগণের তৎকালোচিত তত্তদ্বাক্যে পুনরায় সম্মুখবর্ত্তিনী এবং সম্মুখে পাণিগ্রহীতাকে দর্শন করিয়া ভয় ও অনুরাগের বিষয়ীভূতা ও পুলকিতগাত্রী এবং শম্ভুকর্ত্তৃক হাস্য করিতে করিতে আলিঙ্গিতা গৌরী আপনাদিগের মঙ্গল বিধান করুন ॥২॥

এবং—

মকরধ্বজ আমারই জন্য পূর্ব্বে তোমার নিকট হইতে মথন প্রাপ্ত হইয়াছিল। হে নির্লজ্জ আমার সম্মুখেই বহুমার্গগামিনীকে বিবাহ করা তোমার পক্ষে উপযুক্তই হইয়াছে। সেই স্বভাবকুটিলাকেই অনুনয় কর, হে নীলকণ্ঠ, হে কৃষ্ণ, মদালিঙ্গন পরিত্যাগ কর, এই বাক্য পার্ব্বতী ও লক্ষ্মী ক্রোধে যাঁহাকে বলিয়াছিলেন তিনি আপনাদিগকে রক্ষা করুন ॥ ৩ ॥

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* चौणीदेवैः इति पाठान्तरम्।

এবং—

ক্রোধপ্রদীপ্ত নয়নত্রয়ের দৃষ্টিপাতে যজ্ঞীয় অনলত্রয় নির্ব্বাপিত হইল। ত্রাসার্ত্ত ঋত্বিগ্‌গণ প্রমথগণকর্ত্তৃক অপহৃতোষ্ণীষবস্ত্র হইয়া অধঃপতিত হইলেন। দক্ষ স্তব করিতে লাগিলেন, তাঁহার পত্নী করুণভাবে বিলাপ করিতে প্রবৃত্ত হইলেন। ব্রাহ্মণগণ পলায়ন করিলেন; দক্ষযজ্ঞধ্বংস ব্যাপারে এই বাক্য অট্টহাস্যপূর্ব্বক যিনি দেবী গিরিজার নিকট বলিয়াছিলেন সেই ভগবান্ শিব আপনাদিগকে রক্ষা করুন।

এবং—

তারকাপতির জয় হউক, দেবগণকে নমস্কার করি। দ্বিজশ্রেষ্ঠগণ নিরুপদ্রব হউন। পৃথিবী শস্যসম্পদে সমৃদ্ধ হউক। চন্দ্রসদৃশ মনোজ্ঞদেহ নরেন্দ্রশ্রেষ্ঠ (শ্রীহর্ষ) প্রতাপশালী হউন ॥ ৫ ॥

BENEDICTION.

May the palmful of flowers intended (to be dropped) on the head but thrown between (them) by the bashful daughter of the mountain, standing on tiptoe, being bent down again and again by the weight of her breasts, and with a view to worship (him) coming within the range of the three wistful eyes of Sambhu, and therefore having a gentle tremor, perspiration and horripilation,—may that palmful protect you! (1)

Also :—

May Gauri who at the time of the first union, hastening forward on account of eagerness, but moving back because of instinctive shyness, was brought again to the front by the various advices and counsels of the wives of the relatives, and seeing the bridegroom before her, was struck with a gentle fear and love, and with the hair standing on end, was then embraced by the smiling Hara;—may she be to your good! (2)

Also :—

May the God protect thee, to whom the daughter of the mountain spoke in anger thus :—"For me, the god of love having a fish for his emblem received his death-blow from you in days of yore; it is proper for you, therefore, O shameless one, to carry in my presence on your head the Ganga flowing in several paths. Leave

therefore me (my society), you blue-necked one, and entreat that woman crooked by nature" :—

May the God protect thee, to whom Lakshmi spoke in anger thus :—"For me, the Sea-god having a shark for his emblem received churning from you in days of yore. It is proper therefore for you, you shameless one, to marry in my presence the Goddess Saraswati proceeding in several directions. Entreat her, therefore, crooked by nature, and leave, O Krishna, the embrace round my neck." (3)

Also :—

May the God *Siva* protect thee, speaking thus with a loud laugh to the Goddess *Uma* in the matter of the destruction of (Daksha's) sacrifice :—"The three (sacrificial) fires are extinguished by my three glances burning in anger. The priests, overcome with fear and with their crest-cloth taken away by the goblins, fall down. Daksha sings in praise (of me); his wife weeps pitiably; and the gods fled," (4)

Also :—

Victory to the lord of the stars ! Salutation to the gods. May the Brahmin chiefs be free from all dangers. May (mother) Earth be of luxuriant crops : and may the chief of princes with a (gladdening) body like that of the moon be powerful.

'रत्नावलीम्' अधिकृत्य कृता नाटिका इत्य "धिकृत्य कृते ग्रन्थे" इत्यण्। "लुबाख्यायिकाभ्यो बहुलम्" इति वार्त्तिकेन तस्य अणो लुप्। गद्यपद्यमयस्य काव्यस्य सामान्यतः आख्यायिकासु अन्तर्भावस्याभिधानिकानां सम्मतत्वात्, "आख्यायिकाभ्यः" इति बहुवचननिर्देशात् आख्यायिकासदृशेभ्यः प्रबन्धेभ्यः अपि विहितस्य अणो लुप् इति वार्त्तिककृतोऽभिप्रायाकलनाच्च अत्र अण्प्रत्ययस्य लुप् सङ्गच्छते एव। "न लुमताङ्गस्य" इति निषेधात् प्रत्ययलोपे प्रत्ययनिमित्तकं ङ्यादिरूपम् आङ्गं कार्यं न प्रवर्त्तते। नाटिका इत्यनेन अभेदान्वयात् स्त्रीत्वं। तत्र अवसरप्राप्तं नाटिकालक्षणं तावदुच्यते—

नाटिका क्लृप्तवृत्ता स्यात् स्त्रीप्राया चतुरङ्किका।

प्रख्यातो धीरललितस्तत्र स्यान्नायकोनृपः ॥
स्यादन्तःपुरसम्बद्धा सङ्गीतव्यापृताथवा।
नवानुरागा कन्यात्र नायिका नृपवंशजा ॥
सम्प्रवर्त्तेत नेतास्यां दैव्यास्त्रासेन शङ्कितः।
देवी पुनर्भवेज्ज्येष्ठा प्रगल्भा नृपवंशजा ॥
पदे पदे मानवती तद्वशः सङ्गमोदयोः।
वृत्तिः स्यात् कौशिकी स्वल्पविमर्षाः सन्धयः पुनः।

ग्रन्थाद्रौ "आशीर्नमस्क्रिया वस्तुनिर्द्देशो वापि तन्मुखं' मित्यालङ्कारिकवचन-प्रामाण्यात् ग्रन्थस्य निर्व्विघ्नपरिसमाप्तिकाम्यया तत्रभवानशेषदेशभाषाभिज्ञः काश्मीराधिपतिः श्रीहर्षः आशीर्व्वचनसम्वलितां नान्दीं तावत् प्रस्तौति—आशीर्व्वचनसंयुक्ता नित्यं यस्मात् प्रयुज्यते। देवद्विजनृपादीनां तस्मान्नान्दीति संज्ञिता॥ "नन्दन्ति देवता यस्यां" इति निर्वचनात् नन्दतेः घञि पृषोदरादित्वात् वृद्धिः स्त्रियां ङीप्। 'नान्दी' मङ्गलाचरणमित्यर्थः।

पादाग्रेति—अन्वयः। पादाग्रस्थितया, मुहुः स्तनभरेण नम्रताम् आनीतया, शम्भोः सस्पृहलोचनत्रयपथं यान्त्या, क्लीमत्या, सपुलकस्वेदोद्गमोत्कम्पया गिरिजया तदाराधने शिरसि ईहितः अन्तरे क्षिप्तः विश्लिष्यन् कुसुमाञ्जलिः वः पातु॥

'पादयोः' चरणयोः 'अग्रेण' अग्रभागेण अङ्गुलीभिरित्यर्थः [पादाग्राग्रपादशब्दौ अवयवावयविनोर्भेदाभेदविवक्षया प्रयुज्येते] 'स्थिता' इति 'पादाग्रस्थिता' भुवि असन्नस्तपार्ष्णितलाभ्यां अङ्गुलीषु एव सन्नस्तभराभ्यां चरणाभ्यां दण्डायमाना इत्यर्थः उन्नतदेहस्य शम्भोः शिरःसन्निकर्षं मासादयितुमिति भावः। तथोक्तया, 'मुहुः' पुनः पुनः [मुहुः पुनः पुनः शश्वदभीक्ष्णमसकृत्समाः इत्यमरः] 'स्तनयोः' पयोधरयोः 'भरेण' गुरुत्वात् 'नम्रताम्' आनतत्वम् 'आनीतया' प्रापितया, 'शम्भोः' भगवतः शिवस्य 'स्पृहया' अभिलाषेण 'सह' वर्त्तन्ते इति सस्पृहाणि [तेन सहेति तुल्ययोगे बहुव्रीहिः] लोलानि सतृष्णानि इति यावत् 'लोचनानि' तेषां 'त्रयं' [द्वित्रेरयज्वक्तव्यः इति अवयवे तयस्यायजादेशः] इति सस्पृहलोचनत्रयं तस्य 'पन्थाः' इति 'सस्पृह-लोचनत्रयपथः' ["ऋक्पूरब्धूर्पथामानक्षे" इति समासान्ताच्प्रत्ययः] तं 'यान्त्या'

गच्छन्त्या, साभिलाषनयनवयगोचरम् आसादयन्त्या अतएव 'ह्रीः' लज्जा विद्यते यस्याः सा 'ह्रीमती' लज्जावती तया 'पुलकः' रोमाञ्चः 'स्वेदोद्गमः' घर्म्मोदयः 'उत्कम्पश्च' तैः 'सह' वर्त्तमाना इति 'सपुलकस्वेदोद्गमोत्कम्पा' तया सात्त्विकोदयात् घर्म्म-रोमाञ्चकम्पैर्निर्भिन्नगात्रया 'गिरिजया' दुर्गया 'तदाराधने' तस्य शिवस्य 'आराधने' पूजने विषये 'शिरसि' भगवतः मूर्द्ध्नि 'ईहितः' पातयितुमिष्टः [ईहङ् चेष्टाया-मिति धातोः कर्म्मणि क्तः] 'अन्तरे' अभ्यन्तरे नतु शिरसि लज्जासाध्वसादिपारवश्या-दिति भावः 'क्षिप्तः' 'विस्रिष्यन्' विकीर्णत्वात् इतस्ततः पतन् 'कुसुमाञ्जलिः' प्रसनाञ्जलिः 'वो' युष्मान् सामाजिकादीन् 'पातु' रक्षतु। [अत्र न कश्चित् स्फुटः अलङ्कारः। देव्याः रतिव्यञ्जकानुभावानां पुलकादीनां सात्त्विकभावानां निर्द्देशात् पूर्व्वानुरागः विशदीकृतः। वृत्तं शार्दूलविक्रीड़ितं। सूर्य्याश्वैर्मसजाः सताः सगुरवः शार्दूल-विक्रीड़ितमिति लक्षणात्]। हिमवत्प्रस्थप्रदेशे तपश्चरन्तं स्थाणुं प्रति सानुरागा गिरितनया पुष्पाञ्जलिं मर्च्चनार्थं चिक्षेप इति श्लोकस्य वाच्यार्थः। अनुरागोत्क्षिप्त-हृदया सागरिका राजानं उदयनम् प्रति कुसुमचापधिया अर्च्चनार्थं प्रसूनाञ्जलिमपात-यत् इति प्रथमाङ्कवृत्तान्तस्य सूचनमस्य व्यङ्ग्योऽर्थः॥ १॥

अपिचेति—अन्वयः। नवे सङ्गमे औत्सुक्येन कृतत्वरा, सहभुवा ह्रिया व्यावर्त्त-माना, बन्धुवधूजनस्य तैः तैः वचनैः आभिमुख्यं पुनः नीता गौरी अग्रे वरं दृष्ट्वा आत्तसाध्वसरसा (अतएव) संरोहत्पुलका, हसता हरेण श्लिष्टा (सती) वः शिवाय अस्तु॥

'नवे' नूतने प्रथमे इत्यर्थः 'सङ्गमे' स्वामिसमागमे इत्यर्थः 'औत्सुक्येन' वल्लभदर्शनोत्कण्ठया [अत्र सञ्चारिणः स्वशब्देनोक्तावपि न दोषः] कृता त्वरा' वल्लभाभियाने सम्भ्रमो यया सा 'कृतत्वरा' रभसाच्चलन्ती इत्यर्थः, सह भवति इति 'सहभूः' [भवतेः क्विप्] नैसर्गिकी तया 'सहभुवा' 'ह्रिया' लज्जया हेतुना 'व्यावर्त्तमाना' सहजलज्जावशात् प्रतिनिवृत्तिपरा, 'बन्धूनां' ज्ञातीनां 'वधूः' स्त्रियः एव 'जनः' 'इति बन्धुवधूजनः' तस्य 'तैः तैः' सर्व्वैः तत्कालोचितैः 'वचनैः' अभिगतं मुखं यस्याः सा 'अभिमुखा' [प्रादिभ्यो धातुजस्येति व्रहुव्रीहिः] तस्याः भावः इति 'आभिमुख्यं' साम्मुख्यं [ब्राह्मणादित्वात् ष्यञ्] 'पुनः' 'नीता प्रापिता बन्धुस्त्रीजन-

वचनैः पुनरभिमुखं प्रेषिता 'गौरी' 'अग्रे' पुरतः 'वरं' वोढारं हरं 'दृष्ट्वा,' साध्वसं अस्यति विचिपति चित्तं यत् तत् 'साध्वसं' [अस्यतेरच्] भयं [दरस्त्रासो भीतिर्भीः साध्वसं भयमित्यमरः] साध्वसञ्च 'रसः' अनुरागश्च इति साध्वसरसौ [शृङ्गारादौ विषे वीर्य्ये गुणे रागे द्रवे रस इति चामरः] 'आत्तौ' प्राप्तौ 'साध्वसरसौ' यया सा 'आत्तसाध्वसरसा' युगपत्भीत्यनुरागयोर्वशंगता अतएव 'संरोहन्' उद्गच्छन् 'पुलकः' रोमाञ्चः यस्याः सा 'संरोहत्पुलका' प्रोद्भिन्नरोमोद्गमा 'हसता' देव्यास्तथाविधं भावमालोक्य आनन्दात् हास्यं कुर्व्वता 'हरेण' 'श्लिष्टा' आलिङ्गिता सती 'वः' युष्माकं 'शिवाय' मङ्गलाय 'अस्तु' [अत्र अस्तेरलमर्थत्वात् तदयोगात् चतुर्थी। आशिषि लोट्। अत्रापि पूर्व्ववत् शार्दूलविक्रीड़ितं वृत्तम्।]

प्रथमसमागमे गौरी शिवसन्निकर्षं गच्छन्ती लज्जया पदे पदे प्रतिनिवर्त्तमाना बन्धुनारीणां वचनैः प्रोत्साहिता स्वामिदर्शनात् भयानुरागयोर्वशगा पुलकितगात्री शूलिना परिष्वक्ताभवत् इति वाच्यार्थः। राज्ञः दर्शनोत्कण्ठया ताम्यन्ती क्रौयन्त्रणामनुभवन्ती सुसङ्गतायाः वचनैः कदलीगृहाभिमुखं नीयमाना, अतर्कितं राज्ञः दर्शनेन वेपमानाङ्गी सागरिका नरपतिना पाणौ गृहीता इति द्वितीयाङ्कवृत्तस्य सूचनमस्य गूढोऽर्थः॥ २॥

अपिचेति—अन्वयः। पुरा मकरध्वजेन मदर्थे त्वत्तः मथनं संप्राप्तम्, तत् (हे) निर्लज्ज बहुमार्गगां मम पुरः वोढुः तव युक्तम्, हे कृष्णकण्ठ, स्वभावकुटिलां ताम् एव अनुनय ग्रहं मुञ्च (अन्यत्र, हे कृष्ण भावकुटिलां ताम् एव अनुनयस्य कण्ठग्रहं मुञ्च) इति अद्रितनया लक्ष्मीश्च रुषा यम् आह स वः पायात्॥

पुरा पूर्व्वं तपश्चरणसमये सागरमथन समये च 'मकरः' मीनः 'ध्वजः' केतनं चिह्नं च यस्य स 'मकरध्वजः' कन्दर्पः पक्षे सागरः तेन 'मदर्थे' मत्कृते, मल्लाभाय इत्यन्यत्र 'त्वत्तः' तव सकाशात् 'मथनं' विनाशः आलोड़नं चान्यत्र सम्प्राप्तम्' अधिगतं 'तत्' हे 'निर्लज्ज" हे धृष्ट 'बहुभिः' विभिरित्यर्थः 'मार्गैः' वर्त्मभिः 'गच्छति' या सा 'बहुमार्गगा' त्रिपथगा गङ्गा ताम् अन्यत्र 'बह्वन् मार्गान्' वेदादिप्रविभागान्'गच्छति' या सा बहुमार्गगा' सरस्वती तां 'मम पुरः' मदग्रे 'वोढुः' शिरसा धारयितुः अन्यत्र परिणेतुः 'तव युक्तं न्याय्यमिति सीत्प्रासोक्तिः। 'हे कृष्णकण्ठ' हे नीलकण्ठ,' 'स्वभावेन'

प्रकृत्या एव 'कुटिलां' वक्रगामिनीं 'तां' गङ्गाम् 'एव' 'अनुनय' अनुरुध्यस्व, 'ग्रहं' मत्परिग्रहं 'मुञ्च' त्यज, 'हे कृष्ण' इति पदच्छेदः अन्यत्र 'भावकुटिलां' दुरवगाह-स्वरूपां 'तां' सरस्वतीम् 'एव' 'अनुनयस्व' 'कण्ठग्रहं' मत्कण्ठग्रहणं मदालिङ्गन-मित्यर्थः मुञ्च'; 'इति' पूर्व्वोक्तं वाक्यम् 'अद्रितनया' पार्व्वती, 'लक्ष्मीश्च' उदधितनया च 'रुषा' क्रोधेन 'यं हरं हरिश्चान्यत्र 'आह' ब्रवीति 'स वो' युष्मान् 'पायात्' अव्यात् [आशिषि लिङ्। लक्ष्मीशब्दस्य उणादिप्रत्ययसिद्धत्वात् अङीवन्तत्वात् हल्ङ्याब्भ्यः इति सुलोपः न अत्र श्लेषालङ्कारः तथाच दर्पणे शब्दैः स्वभावादेकार्थैः श्लेषोऽनेकार्थवाचनम्। वृत्तं पूर्व्ववत्]।

मदर्थं पूर्व्वं कामं भस्मसात् कृत्वा आत्मनः अविकारित्वं दर्शयतः इदानीं सत्या-मपि मयि शिरसा गङ्गाधारणं तव युक्तमतः शठ मदनुवर्त्तनं विहाय तस्या एव सेवापरो भव; इति गिरिसुता वृषभध्वजं वक्ति; मल्लाभाय सागरमन्थनरूपं तादृश-मायासं कृत्वा मय्येकरसां प्रीतिं प्रकटय्य इदानीं वक्रस्वभावां सरस्वतीं परिणीय त्वया युक्तमेव कृतमतः शार्ङ्गिन् तस्या एव अनुनयस्वया कर्त्तव्यो न ममेति रत्नाकरदुहिता विष्णुं वदति इति श्लोकस्य वाक्यार्थः। मत्कृते पूर्व्वं तथा बन्धनादिदुःखम् अनुभूय उज्जयितीनाथस्य प्रसादनादिकं कृत्वा मयि तथानुरागादिकं प्रकाश्य च इदानीम् अस्यां सागरिकायामनुरागेण आपूर्णहृदयः सर्व्वं जगत् सागरिकामयं पश्यसि, प्रेमाबन्धनिर्भररसां प्रीतिं तस्यां प्रकटयसीति यत् तत् तव सदृशमेव, अतः अलं मत्प्रसादनेन, सहजाभिजातसेवया क्लेशं कथमनुभवसीति देवी वासवदत्ता रुषा वत्सराजं प्रोवाचेति तृतीयाङ्कवृत्तस्य सूचनमस्य व्यङ्ग्यः अर्थः॥ ३॥

अपिचेति—अन्वयः। क्रोधेद्धैः विभिः; दृष्टिपातैः अमी वयः अपि वङ्गयः उपशमिताः, चपलगणहृतोणीषपट्टाः ऋत्विजः त्रासार्त्ताः (सन्तः) अधः पतन्ति; दक्षः म्लौति, अस्य पत्नी करुणं विलपति, देवैः च अपि विद्रुतम् इति मखमथनविधौ दैव्यै अट्टहासः शंसन् शिवः वः पातु॥

'क्रोधेन' कोपेन अवज्ञाजनितेन 'इद्धाः' दीप्ताः [इन्धीदीप्तौ इति धातोः क्तः] तैः 'क्रोधेद्धैः' कोपप्रदीप्तैः 'विभिः दृष्टिपातैः' निरीक्षितैः 'अमी वयः वङ्गयः' यज्ञीयाः अनलाः [दक्षिणाग्निर्गार्हपत्याहवनीया स्त्रयोऽग्नयः इत्यमरः] 'उपशमिताः'

निर्व्वापिताः [शास्यते: णिचि मितां ह्रस्वः इति ह्रस्वः, ततः कर्म्मणि क्तः] मम विभ्यः नयनेभ्यः निर्गतैः क्रोधानलार्च्चिर्भिः दक्षप्रजापतेः यज्ञीयाः वयोऽनलाः शान्तिं नीताः इत्यर्थः। 'चपलैः असंस्थितैश्चञ्चलैरिति यावत् 'गणैः' भूतैः मत्पार्षदैरिति भावः [गणः प्रमथसंख्यौघे चण्डासैन्यप्रभेदयोरिति मेदिनी] 'हृताः' बलात् गृहीताः 'उष्णीषपट्टाः' शिरोवेष्टनवस्त्राणि येषां ते 'चपलगणहृतोष्णीषपट्टाः' [उष्णीषः शिरोवेष्टकिरीटयोः इत्यमरः, पट्टः पेषणपाषाणे व्रणादीनाञ्च बन्धने इति मेदिनी] 'ऋतौ यजन्ति' ये ते 'ऋत्विजः' याजकाः [यजेः क्विन्] 'त्रासेन' भयेन 'ऋताः' इति त्रासार्त्ताः' भयपीड़िताः [तृतीयासमासे इति 'तृज्ञिः] सन्तः 'अधःपतन्ति'। 'दक्षः' प्रजापतिः 'स्तौति' प्रसादनार्थं स्तुतिवचनानि गृणाति 'अस्य' दक्षस्य 'पत्नी' प्रसूतिः 'करुणं' शोकोद्दीपकं यथा तथा 'विलपति' अहो किमिदमापतितम् इति उच्चैः क्रपणमारटति। 'देवैश्चापि,' [चौणिर्देवैरिति पाठे चौण्यां पृथिव्यां देवाः द्योतनशीलाः इति चौणिर्देवाः भूदेवाः ब्राह्मणा इति यावत् तैः] 'विद्रुतं' पलायितं 'इति' पूर्व्वोक्तवचनं 'मखस्य' यज्ञस्य 'मथनं' नाशः तस्य 'विधिः अनुष्ठानं तस्मिन् 'मखमथनविधौ' दक्षयज्ञनाशव्यापारे विषये 'दैव्यै' गिरिजायै [क्रियाग्रहणमपि कर्त्तव्यमिति चतुर्थी] 'अट्टः' अतीव 'हासः' यस्यसः 'अट्टहासः' उच्चैर्हास्यं कुर्व्वन्नित्यर्थः 'शंसन्' कथयन् शिवः वो' युष्मान्' 'पातु' 'रक्षतु प्रजापतिर्दक्षः सत्रमनुष्ठाय शिवं नामन्वथाचक्रे तं बहुधा निनिन्द च, इति हेतोः शिवः तस्य यज्ञध्वंसमकरोत् इति पुराणवार्त्ता। [आशिषि लोट्। अत्र श्लोके स्रग्धरा वृत्तम्। तल्लक्षणं सभ्रैर्याणां त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्त्तितेयम्।]

मम क्रोधानलेन सर्व्वे यज्ञीयानलाः निर्व्वाणमुपगताः भयचकिताः ऋत्विजः अन्ये ब्राह्मणाश्च पलायनपरा अभवन्; दक्षपत्नी शोकाकुला दक्षश्च स्तवपरः इति दक्षयज्ञध्वंसानुकीर्त्तनं श्लोकस्य वाच्यः अर्थः। ऐन्द्रजालिकेन वह्निना परिव्याप्ते अन्तःपुरे सम्भ्रान्ते च सर्व्वस्मिन् परिजने समुद्विग्नायां च वासवदत्तायां निगड़संयतां सागरिकाम् उद्धार्य्य स्वस्थेन वह्नन् वत्सराजः क्व गतः सोऽनलः स्वप्ने मे मतिर्भ्रमति, मायाविजृम्भितमेतदेवेति मधुरमन्दस्मितं रत्नावल्यै वासवदत्तायै च शशंस इति चतुर्थाङ्कवृत्ताभिव्यञ्जनमस्य गूढोऽर्थः॥ ४॥

किञ्चेति आशिषं निगमयन् नान्दीमुपसंहरति—अन्वयः। उडुपतिना जितम्, सुरेभ्यः नमः (अस्तु), द्विजवृषभाः निरुपद्रवाः भवन्तु, पृथिवी च समृद्धसस्या भवतु, चन्द्रवपुः नरेन्द्रचन्द्रः प्रतपतु॥

'उडूनां' नक्षत्राणां 'पतिः' इति उडुपतिः' चन्द्रः तेन [नक्षत्रमृक्षं भं तारा तारकाप्युडुवास्त्रियामित्यमरः] 'जितं,' चन्द्रोविजयतामित्यर्थः [जितमिति नपुंसके भावे क्तः, तद्योगात् कर्त्तरि षष्ठ्याः वैभाषिकत्वात् पाक्षिकी तृतीया]। 'सुरेभ्यः' देवेभ्यः 'नमः' नमस्कारोऽस्तु इति शेषः; [नमः स्वस्तीत्यादिना चतुर्थी]। 'द्विजाः वृषभाः' इव इति 'द्विजवृषभाः' [उपमितं व्याघ्रादिभिरिति समासः] द्विजश्रेष्ठाः नसन्ति उपद्रवाः उपप्लवाः येषां ते 'निरुपद्रवाः' प्रशमितेत्यादिविघ्नाः 'भवन्तु'। 'पृथिवी' धरित्री 'च' समृद्धानि भूयिष्ठं जातानि [ऋध्यतेः कर्त्तरि क्तः] 'शस्यानि' यस्यां सा समृद्धशस्या शस्यसम्पद्बहुला भवतु; चन्द्रस्य इव वपुः शरीरं यस्य स 'चन्द्रवपुः' [उपमानपूर्व्वपदो बहुव्रीहिरुत्तरपदलोपश्च] चन्द्रवदखिललोकाह्लादकरगात्रः 'नरेन्द्रचन्द्रः' राजश्रेष्ठः 'प्रतपतु' सर्व्वोत्कर्षेण वर्त्ततामित्यर्थः। [सर्व्वत्र आशिषि लोट्। प्रतपतु इति निर्देशात् प्रसिद्धचन्द्राद्व्यतिरेकः व्यज्यते। अत्र पुष्पितायावृत्तम्। अयुजि नयुगरेफतो यकारो, युजिनु नजौ जरगाश्च पुष्पितायां इति लक्षणम्]॥ ५॥

CHANGE OF VOICE.

१। ईहितेन...विश्लिष्यता चित्तेन कुसुमाञ्जलिना यूयं पाथध्वम्॥

२। कृतत्वरया...व्यावर्त्तमानया नीतया आत्तसाध्वसरसया संरोहत्पुलकया श्लिष्टया गौर्य्या भूयताम्॥

३। मकरध्वजः, मथनं ससांप्रवान्; युक्तेन भूयते; स्वभावकुटिला सैव अनुनीयताम्। ग्रहः (कण्ठग्रहः) मुच्यताम्, अद्रितनयया, लक्ष्म्या च या उच्यते तेन यूयं पासीध्वम्, (पायिषीढ्वं)॥

४। क्रोधेद्धाः वयः दृष्टिपाताः अमून् त्रीन् वह्नीन् उपशमितवन्तः। वासार्त्तैः चपलगणहृतीणीषपट्टैः ऋत्विग्भिः अधःपत्यते॥ दर्वेण लूयते; पत्रा विलम्यते; चौषिदेवाः विद्रुताः। अट्टहासेन शंसता शिवेन यूयं पाथध्वम्।

५। उडुपतिर्जितवान्, नमः भूयतां। द्विजवृषभैः निरुपद्रवैः भूयताम्। पृथिव्या समृद्धशस्यया भूयताम्। चन्द्रवपुषा नरेन्द्रचन्द्रेण प्रतप्यताम्।

NOTES.

रत्नावली—रत्नावलीम् (the heroine of the play) अधिकृत्य कृता नाटिका इति रत्नावली। अण् is affixed to रत्नावली by the rule 'अधिकृत्य कृते ग्रन्थे'; this अण् is dropped by 'लुप् आख्यायिकाभ्यः बहुलम्; where there is लुप् of an affix, the resultant word has the same number and gender as the original word (लुपि युक्तवद् व्यक्तिवचने) we thus get the form रत्नावली। Or by transference of epithet रत्नावली is applied to the नाटिका of which the heroine is रत्नावली (also see Tika). For the definition of a नाटिका see Tika. The नायक (hero) is king उदयन or वत्सराज; the नायिका (heroine) is रत्नावली (or सागरिका); the देवी वासवदत्ता is the elder queen of whom the king is much afraid and on whom depends his union with रत्नावली। As a नाटिका has an abundance of शृङ्गार in it, the वृत्ति is कौशिकी (इयं शृङ्गारबहुला ततः स्यात् कौशिकीमयी। सहीयं कौशिकी वृत्तिः न स्याद् अन्यरसाश्रया॥)

A सन्धि is defined as अन्तरैकार्थसम्बन्धः सन्धिरेकान्वये सति ('एकेन प्रयोजनेन अन्वितानां कथांशानाम् अवान्तरैकप्रयोजनसम्बन्धः सन्धिः'।) The सन्धिs or stages are five; 'मुखप्रतिमुखे गर्भः सावमर्शोपसंहृतिः (see Appendix. In a नाटिका there is little of अवमर्श or विमर्षसन्धि (चतुर्थसन्धिहीना च नाटिका नृपनायका')।

Sl. 1. The compounds पादाग्र and अग्रपाद mean the same thing; viz. the toe. In the first case a distinction is drawn between the whole and its parts, whereas in the second case the parts are identified with the whole. This view is held by "Vamana, when he says अवयवावयविनो भेदाभेदविवक्षया." In पादाग्र the समास is ६ तत् but in अग्रपाद it is कर्मधा (अग्रौ च तौ पादौ च, the

foreparts of the feet i. e. the toes, there being mental division of the foot अग्र, मध्य and पश्चात्). Cf. अग्रपादस्थिता भूत्वा चूत्तकलिकां गृहीत्वा, Sakuntala VI.

स्तनभरेण—'आणीतया' इत्यस्य अनुक्ते कर्त्तरि तृतीया। भर—भृ+अप्। नम्रताम्—indirect object of the क्रिया in आनीतया, the direct object being गिरिजा। नम्र—नम्+(नमिकम्पीत्यादिना) र। नम्रताम् आनीता—borne down, bent low. सस्पृहलोचनत्रयपथम्—कर्म्म of the क्रिया in यान्त्या। The change of पथिन् into पथ is by the rule ऋक्पूरब्धूः-पथाम् आनक्षे। यान्त्या—Qual. गिरिजया; also यात्या। तदाराधने—विषये ७मी। ईहितः—Qualifies कुसुमाञ्जलिः। ईह+क्त कर्म्मणि। शिरसि ईहितः—meant (to be dropped) on the head. ईह—ईहते; ईहामास &c. ऐहिष्ट। सपुलक etc.—Qual. गिरिजया। पुलक (horripilation). स्वेदोद्गम (perspiration) and उत्कम्प (gentle tremor) are outward manifestations of सात्त्विकभाव। विश्लिष्यन्—Qual. कुसुमाञ्जलिः। Lying scattered. वि+श्लिष्+शतृ। श्लिष्—श्लिष्यति; शिश्लेष; श्लेक्ष्यति; अश्लिक्षत् (in the sense of आलिङ्गन, as अश्लिक्षत् कन्यां देवदत्तः; otherwise समश्लिषत् जतु काष्ठम्)। कुसुमाञ्जलिः—कर्त्ता of पातु। अञ्जलि is masc. अन्तरे—mid-way i. e. between Siva and herself. पातु—पा+लोट् तु। पाति पपौ; अपासीत्; पालयति (णिच्)। पा (to drink) has पिबति, पपौ, अपात्, पाययते (णिच्)॥ वः—युष्मान् addressing the persons assembled.

Metre.—The metre is शार्दूलविक्रीडित in which म, स, ज, स त, त, ग occur one after another with a pause after the 12th and the last syllable of each foot (See Tika).

Remark.—Sl. 1 hints at the circumstance mentioned in Act I. of सागरिका throwing some flowers at king उदयन whom she believed to be मदन incarnate. तदहमपि एभिः कुसुमैः इह स्थितैव भगवन्तं कुसुमायुधं पूजयिष्ये (इति कुसुमानि प्रक्षिपति); see the last but two speech of सागरिका at the end of Act I.

Sl. 2. औत्सुक्येन—हेतौ तृतीया। उत्सुका + ष्यञ्। Eagerness to meet her lord (Siva)। सहभुवा—Qual. क्रिया ; सह + भू + क्विप् कर्त्तरि ; natural. तैः तैः—By reduplicating the pronominal adjective तैः the poet seeks to convey the entirety of the words spoken on the occasion. The words spoken on such occasion are too well known to require a descriptive clause. Hence the omission of यद्।

वन्धु means a connection or relative वध्नाति इति वन्धुः। वन्ध् + कु (औणादिक) कर्त्तरि। वन्ध्—वध्नाति, वध्नीतः वध्नन्ति ववन्ध ; अभान्त्सीत्, आवान्धाम्, अभान्त्सुः ; भन्त्स्यति ; वद्धः (क्ते)। वधू—वधूर्जायास्नुषास्त्रीषु पुनः आभिमुख्यं नीता—encouraged once more to be face to face (with her lord). वरम्—व्रियते इति वरः, वृ + अप् कर्म्मणि ; the bridegroom. वृ—वृणोति, वृणुते ; वृणाति, वृणीते ; वरति, वरते ; वरयति, वरयते। आत्तसाध्वसरसा—influenced by fear and love. आत्त—आ + दा + क्त कर्म्मणि (by the rule 'अच उपसर्गात् तः'). साध्वस—that which fairly throws the mind out of balance, fear. रस—attachment, love. संगमे—भावाधिकरणे ७मी or (संगमे secondarily implying संगमकाले) कालाधिकरणे ७मी। When intransitively used गम् with सम् is आत्मनेपदी (by the rule 'समो गम्यृच्छिभ्याम्'), as संगच्छते, (in लुङ् समगत and समगंस्त by 'वा गमः'), otherwise ग्रामं संगच्छति। संरोहत्पुलका—with her hair bristling up ; पुलक is external manifestation of सात्त्विकभाव। हरेण—by Siva ; 'श्लिष्टा' इत्यस्य अनुक्ते कर्त्तरि तृतीया। श्लिष्टा—श्लिष् + क्त कर्म्मणि + टाप् स्त्रियाम् ; embraced. By the rule 'गत्यर्थाकर्म्मकश्लिषशीङ्स्थासवसजनरुहजीर्य्यतिभ्यश्च', क्त may be affixed to श्लिष् in the कर्त्तृवाच्य also, as लक्ष्मीम् आश्लिष्टो हरिः। शिवाय—४र्थी in connection with अस्तु which has the sense of अलम्। अस्तु—the लोट् here implies आशिस्. गौरी वः शिवाय अस्तु—may Gouri conduce to your welfare.

Remark.—Sl. 2 hints at the circumstance mentioned

in Act II of the bashful सागरिका being led by सुसङ्गता to the plantain-house where the king उदयन took her by the hand as she trembled at this unexpected encounter.

Sl. 3. The 1st three lines of this sloka together with मुञ्च in the 4th line are addressed by Parvati to Siva or by Lakshmi to Krishna ; so मकरध्वजेन etc. have a double meaning. मकरध्वज—(1) Cupid who was destroyed by Siva ; (2) the ocean (see Tika and Eng. Trans). मथनम्—(1) destruction ; (2) churning. मदर्थे—(1) for my benefit, in his attempt to help me ; (2) in order to win me. पुरा—(1) at the time of your practising penances ; (2) at the time of churning the ocean. बहुमार्गगा—(1) Ganga flowing by three streams (we have त्रिमार्गा in Kumar. I. 28) ; (3) Saraswati or Learning running into several branches. वीढ़ुः—(1) carrying on the head (Siva is called गङ्गाधरः) (2) maintaining as a wife. तामेव...मुञ्च (1) हे कृष्णकण्ठ (O blue-necked Siva), स्वभावकुटिलां ताम् एव अनुनय (entreat her crooked by nature), ग्रहं त्यज (and give up your connection with me) ; (2) हे कृष्ण, भाव कुटिलां तामेव अनुनयस्व (entreat her deep in her designs), कण्ठग्रहं मुञ्च (and take off your hold round my neck). यम्—(1) Siva ; (2) Krishna. सः—(1) Siva ; (2) Krishna.

त्वत्तः—युष्मद् + पञ्चम्याः एकवचने तसिल् ; अपादाने ५मी as being the quarter from which मथन proceeds (by the rule 'ध्रुवमपायेऽपादानम्')। मम पुरः—'षष्ठी अतसर्थप्रत्ययेन' इति ६ष्ठी (and not ५मी by 'अन्यारादितरर्त्तेदिक्शब्दाञ्चूत्तरपदाजाहियुक्ते') ;पूर्व्वस्मिन् देशे इति पुरः'पूर्व्व + ७मी + असि स्वार्थे (also पुरस्तात् ; पूर्व्व changes into पुर् by पूर्व्वाधरावराणाम् असि पुरधवश्चैषाम्')। वीढ़ुः—वह् + क्तन् कर्त्तरि (= वीढ़ृ) + पुं. ६ष्ठी १व. By 'न लोकाव्ययनिष्ठाखलर्थतृचाम्' the कर्म्म (बहुमार्गगाम्) has २या विभक्ति and not षष्ठी। वह—वहति ते ; उवाह, ऊहे ; वक्ष्यति-ते ; अवाचीत्, अवीढ़ ; त्त ऊढ़ ; तुम् वीढ़ुम्। गङ्गा is स्वभावकुटिला i. e. flows in a

zig-zag course ; सरस्वती is भावकुटिला i. e. her sentiments are difficult of comprehension. कृष्ण—कृषि भूवाचकः शब्दः नश्च निर्वृतिवाचकः। तयोरैक्यं परं ब्रह्म कृष्ण इत्यभिधीयते इति श्रीधरस्वामी। शिव is called कृष्णकण्ठ or नीलकण्ठ because the poison swallowed by him got lodged in his throat and made it dark in appearance. रुषा—हेतौ ३या ; रुष् + क्विप्। लक्ष्मीः—इति भीषादिकः, लक्षे र्मुट् ईप्रत्ययश्च। The Alankar is श्लेष।

Remark.—Sl. 3 hints at the circumstance mentioned in Act III. of queen वासवदत्ता remonstrating in a similar manner with the king for his inclination to सागरिका. See the last but one speech of वासवदत्ता in Act III ; आर्यपुत्र, उत्तिष्ठ उत्तिष्ठ ; किम् अद्यापि सहजाभिजातया सेवया दुःखम् अनुभूयते।

Sl. 4. क्रोधेद्धैः—Qualifies दृष्टिपातैः। इन्ध्—इन्धे ; इन्धाञ्चक्रे, इन्धाम्बभूव, (इन्धामास (also ईधे) ; ऐन्धिष्ट। उपशमिताः—The causative form of शम् is शमयति (not शामयति) by the rule 'मितां ह्रस्वः'। शम्—शाम्यति ; शेमतुः, शेमिथ ; शमिता ; अशमत् ; (क्त) शान्त। दृष्टिपातैः त्रयोऽपि—The god Siva has three eyes from which emanated three fires, which extinguished the sacrificial fires, दक्षिणाग्नि गार्हपत्य and आहवनीय in the sacrifice of दक्ष। वासार्त्ता—वासेन आर्त्ताः ऋताः वा (in the latter case the rule for वृद्धि is 'ऋते च तृतीयासमासे')। ऋत्विजः—The priests officiating at the sacrifice ; ऋतु + यज + क्विन्। अधः—अधिकरणे ७मी ; अधरस्मिन् देशे इति अधर + ७मी + असि स्वार्थे (see under पुरः in Sl. 3)। चपलगण &c—चपल—restless, ever busy ; गण—goblin host ; उष्णीषपट्ट,—a piece of cloth tied round the head, head-gear. पतन्ति—the narrative present (Cf. Cæsar crosses the Rubicon ; also हिमाद्रिटङ्कादिव भान्ति यस्यां गङ्गाम्बुपातप्रतिमा गृहेभ्यः in Bhatti. I. 8) ; पत् has अपप्तत् in लुङ्। स्तौति—स्तु + लट् ति ; also स्तवीति। लिट् तुष्टाव ; लुङ् अस्तावीत्। पत्नी—By 'पत्युर्नो यज्ञसंयोगे' पति becomes पत्नी in the

feminine when association in rites is implied ; otherwise ग्रामस्य पतिरियम्। करुणम्—Qual. विलपति ; 'क्रियाविशेषणानां कर्म्मत्वं नपुंसकलिङ्गता च वक्तव्या'॥ विद्रुतम्—वि + द्रु + क्त (भाववाच्ये) ; the subject is दैवैः। द्रु—द्रवति ; : लिट् थ दुद्रोथ ; अदुद्रुवत्। चापि दैवैः—another reading is चौर्णीदैवैः which means the gods on earth i. e. the Brahmanas। मखमथनविधौ—विषयाधिकरणे ७मी ; मथन—मथ् + ल्युट् भावे ; विधि—वि + धा + कि।

For the allusion see Tika. The metre is स्रग्धरा (see Tika).

Remark.—Sl. 4 hints at the circumstance mentioned in Act IV. of the king carrying सागरिका in his arms and bringing her to a place of safety when the magic fire broke out in the palace causing confusion and dismay ; the king soon found it to be unreal and smilingly spoke of his delusion to the queen (स्वप्ने नति भ्रमति किं न्विदमिन्द्रजालम्—Sl. 84).

Sl. 5. उडुपति—moon ; उडु is a star. उडुपतिना is the nominative of जितम् and can take the ६ष्ठी विभक्ति (उडुपतेः) optionally (see Tika). नमः—an अव्यय, subject of अस्तु understood. द्विजवृषभाः—the eminent Brahmanas. We have उपमितिसमास here ; 'स्युरुत्तरपदे व्याघ्रपुङ्गवर्षभकुञ्जराः। सिंहशार्दूलनागाद्याः पुंसि श्रेष्ठार्थवाचकाः। पृथिवी—प्रथ् stretch + षिवन् + ङीष्, the earth : lit. the vast one (cf. 'the deep' in English). पृथिवी—(or पृथ्वी) is so called because she is the wife or daughter of king पृथु ; 'पृथोरपीमां पृथिवीं भार्य्यां पूर्व्वविदो विदुः ; 'इहिहत्वमनुप्राप्ता देवी पृथ्वी तथोच्यते'। समृद्धसस्या—समृद्ध—सम् + ऋध् + क्त ; सस्य is another form of शस्य, 'तालव्या अपि दन्त्याश्च शस्यशूकरपांशवः। ऋध् (वृद्धौ) ऋध्यति ; आनर्ध ; आर्धत्। प्रतपतु—तप् used intransitively becomes आत्मनेपदी when preceded by उद् and वि ('उद्विभ्यां तपः,' as उत्तपते वितपते दीप्यते इत्यर्थः)। चन्द्रवपुः—By 'सप्तम्युपमान पूर्व्वस्य उत्तरपदलोपश्च वक्तव्यः' we have चन्द्रवपुः and not चन्द्रवपुर्वपुः। चन्द्र—चदि (आह्लादे) + रक् ;

cf. यथा प्रह्लादनाच् चन्द्रः in Raghu. नरेन्द्रचन्द्रः is distinguished from the commonly known चन्द्र by the predicate प्रतपतु। The metre is पुष्पिताग्रा (see Tika).

(नाट्यन्ते)

सूत्रधारः—अलमतिप्रसङ्गेन। अद्याहं वसन्तोत्सवे सबहुमानमाहूय नानादिग्देशादागतेन राज्ञः श्रीहर्षदेवस्य पादपद्मोपजीविना राजसमूहेनोक्तः। यथास्मत्स्वामिना श्रीहर्षदेवेनापूर्ववस्तुरचनालङ्कृता रत्नावली नाम नाटिका कृता। सा चास्माभिः श्रोत्रपरम्परया श्रुता। न तु प्रयोगतो दृष्टा। तत्तस्यैव राज्ञः सकलजनहृदयाह्लादिनो बहुमानादस्मासु चानुग्रहबुद्ध्या यथावत्प्रयोगेण त्वया नाटयितव्येति। (परिक्रम्यावलोक्य च।) तद्यावदिदानीं नेपथ्यरचनां कृत्वा यथाभिलषितं संपादयामि। (परिषदमवलोक्य) अये, आवर्जितानीव सकलसामाजिकानां मनांसीति मे निश्चयः। यतः।

श्रीहर्षो निपुणः कविः परिषदप्येषा गुणग्राहिणी
लोके हारि च वत्सराजचरितं नाट्ये च दक्षा वयम्।
वस्त्वेकैकमपीह वाञ्छितफलप्राप्तेः पदं किं पुन-
र्भद्राग्योपचयादयं समुदितः सर्वो गुणानां गणः॥ ६॥

तद्यावद्गृहं गत्वा गृहिणीमाहूय संगीतकमनुतिष्ठामि। (परिक्रम्य नेपथ्याभिमुखमवलोक्य च।) इदमस्मदीयं गृहम्। यावत्प्रविशामि। (प्रविश्य।) आर्ये, इतस्तावत्।

नान्दीर पर—

সূত্রধার। অতিবিস্তরে প্রয়োজন নাই। নরপতি শ্রীহর্ষদেবের চরণপদ্মাশ্রিত, নানা দিগ্দেশ হইতে সমাগত রাজসমূহ আমাকে অদ্য এই বসন্তোৎসব সময়ে বহুমান-

পূর্ব্বক আহ্বান করিয়া বলিয়াছেন। আমাদিগের প্রভু শ্রীহর্ষদেব রত্নাবলী নামে নাটিকা অপূর্ব্ব বিষয় সন্নিবেশপূর্ব্বক রচনা করিয়াছেন; আমরা উহা কর্ণপরম্পরাক্রমে শুনিয়াছি; কিন্তু উহার অভিনয় দেখি নাই। অতএব অখিল-লোকাহ্লাদকর সেই নরপতির প্রতি গৌরববশতঃ এবং আমাদের প্রতি অনুগ্রহবুদ্ধি-বশতঃ তুমি সেই নাটিকার যথাবৎ অভিনয় করিবে। এই হেতু আমি এক্ষণে নেপথ্য রচনা করিয়া তাঁহাদের অভিলাষানুরূপ কার্য্য সম্পাদন করি

[গমন করিয়া এবং অবলোকন করতঃ] আমার নিশ্চিত বোধ হইতেছে যে সামাজিকবর্গের চিত্ত আকৃষ্ট হইয়াছে। যেহেতু শ্রীহর্ষ একজন নিপুণ কবি। এই সভা গুণগ্রাহিণী; বৎসরাজ উদয়নের চরিত সর্ব্বজনপ্রিয়, আমরাও অভিনয়-কর্ম্মে নিপুণ। ইহার এক একটী বস্তুই অভীষ্টসিদ্ধির হেতু; আমার সৌভাগ্যোদয়ক্রমে যখন সমস্ত গুণসমূহ একত্র সমাবেশিত হইয়াছে, তখন আর সন্দেহ কি? তবে গৃহে গমন করিয়া গৃহিণীকে আহ্বানপূর্ব্বক সঙ্গীত আরম্ভ করি। [গমন করিয়া নেপথ্যের দিকে দৃষ্টিপাতপূর্ব্বক] এই ত আমাদের গৃহ; প্রবেশ করি। [উচ্চৈঃস্বরে] আর্য্যে, এ দিকে এস।

After Benediction.

The Stage-Manager :—Away with prolixity and digression! To-day in this vernal festival, the multitude of kings under the patronage of the lotus-like feet of the king Sriharsha Deva, and come from various countries and quarters, calling me respectfully has told me that their lord the kiug Sriharsha Deva has composed a drama, named Ratnavali, beautiful on account of the weaving out of a new and wonderful story: that it was heard by them from ear to ear, but was never seen acted; therefore in honour of the king gladsome to the heart of all men, and out of favour to them, I should represent it in the proper form. Therefore making arrangements as to decorations of the stage. I will do as desired (by them): (*walking and looking about*) Oh, I am sure, the hearts of the whole assembly are attracted and pleased. Because Sriharsha is a skilful poet; this assembly is capable of appreciating merits. The story of Vatsaraja is interesting and popular in the world; and we are skilled in the matter of acting. Each of these

things is sufficient by itself to attain the desired end ; how much more so all these qualities, come together through an accession of my good luck ?

Well then I must go home and, having called my wife, shall make (arrangements for) music, dancing &c.

[*Walking and looking towards the green room*]. This is our house ; let me enter it. [*In a loud voice*]. Noble lady, come here.

'नाट्यां' रङ्गविघ्नोपशान्तये अनुष्ठितायाः मङ्गलाचरणरूपायाः 'अन्ते' अवसाने, 'सूत्रं' नाटकस्य सूत्रं कथासूचनां 'धरति' यः स 'सूत्रधारः' [कर्म्मण्यण् इति अण्] तथाचोक्तम्, नाटकीयकथासूत्रं प्रथमं येन सूच्यते। रङ्गभूमिं समाक्रम्य सूत्रधारः स उच्यते। इति।—

अतिशयितः विस्तरः इति 'अतिविस्तरः' आडम्बरः इत्यर्थः तेन 'अलं' निष्प्रयोजनमित्यर्थः [गम्यमानसाधनक्रियापेक्षयाकरणत्वात् तृतीया। "प्रथने वावशब्दे" इति घञ्विधानस्याविषयत्वात् ऋदोरप् इति विस्तृणातेः भावे अप्। विस्तारो विग्रहो व्यासः सतु शब्दस्य विस्तरः इत्यमरः]। अस्मिन् वसन्तकाले अनुष्ठेये भगवतः मदनस्य महोत्सवे समनुप्राप्ते 'राज्ञः' नरपतेः 'श्रीहर्षदेवस्य' पादौ पद्मे इव इति 'पादपद्मे' ते उपजीवति यस्तेन 'पादपद्मोपजीविना' चरणकमलच्छायामासेवमानेन सर्व्वस्माद्दिगन्तात् अखिलाद्देशाच्च परापतितेन नरपत्तिमण्डलेन 'अद्य अहं' बहुमानेन सह वर्त्तमानम् इति 'सबहुमानं' सादरम् 'आहूय' आकार्य्य 'उक्तः' अभिहितः। दिक् च देशश्च इति तयोः समाहारे दिग्देशं [सर्व्वोऽपि द्वन्द्वो विभाषया एकवद्भवति इति नपुंसकैकवद्भावः] नाना दिग्देशम् इति 'नानादिग्देशं' [सहसुपेति समासः] तस्मात् [अपादाने पञ्चमी]। किमुक्तोऽहमित्याकाङ्क्षायामाह यथेति 'अस्माकं स्वामिना' उपजीव्येन प्रभुणा 'श्रीहर्षदेवेन', 'अपूर्व्वस्य' लोकोत्तरसुन्दरस्य 'वस्तुनः' विषयस्य 'रचनया' सन्निवेशेन 'अलङ्कृता' 'रत्नावली' इति प्रसिद्धा 'नाटिका' रूपकविशेषः 'कृता' उपनिबद्धा। 'सा' नाटिका 'अस्माभिः' 'श्रोतॄणां' कर्णानां 'परम्परया' समूहेन 'श्रुता' 'नतु प्रयोगतः' प्रयोगेण, अभिनयेन [सार्व्वविभक्तिकस्तसिः] 'दृष्टा'। नाटिका काचित् कृतेति अस्माभिः आकर्णितं किन्तु तस्याः अभिनयो न प्रत्यक्षीकृतः। [नामेति प्राकाश्ये अव्ययम्। परम्पराशब्दः असिद्धः]।

अतः अस्मत्कौतूहलं चरितार्थयितुं तस्याः नाटिकायाः यथार्हमभिनयस्त्वया कार्य्यः। एवं कृते अस्मासु अनुग्रहस्तावत् प्रकाशितीभवेत, अस्मत्स्वामिपादेषु च तव गौरवं प्रदर्शितं भवेत्। सम्यक्पालनेन सदयव्यवहारेण च सकलानां जनानां हृदयानि आह्लादयति यः स 'सकलजनहृदयाह्लादी' तस्य। [ह्लादयतेः णिनिः। यथावत् इत्यव तदर्हमिति वतिः। नट अभिनये नर्त्तने च चौरादिकः, तस्मात् कर्म्मणि तव्यत् प्रत्ययः] अतः नृपतीनां प्रार्थनावशात् 'नेपथ्यस्य' भूमिकायाः परिच्छदस्येति यावत् 'रचनां' विन्यासं 'कृत्वा,' एतेषाम् अभीप्सितमनुतिष्ठामि। अये इति आमन्त्रणे अव्ययम्। [आत्मानमुद्दिश्य सूत्रधारेण इदं प्रयुक्तम्] समजन्ति अत्र इति 'समाजः' गोष्ठी, [अजे र्घञ्। अजेर्व्यघञपोः इति घञि वीभावनिषेधः। अपि समजः पशूनां गोष्ठी] समाजे साधवः इति 'सामाजिकाः' सभ्याः। [ठकप्रत्ययः] 'सकलानां' सर्व्वेषाम् एव 'सामाजिकानां' सभ्यानां 'मनांसि' चित्तानि 'आवर्ज्जितानि' अस्मदभिमुखम् आनमितानि, आकृष्टानि इत्यर्थः। औत्सुक्यातिरेकात् चित्तानि रम्यवस्तुसमालोकनाय एकाग्राणि जातानि इत्यर्थः। 'इति मे निश्चयः' इत्यहं मन्ये इत्यर्थः।

अन्वयः। श्रीहर्षः निपुणः कविः, एषा परिषत् अपि गुणग्राहिणी, वत्सराजचरितं च लोके हारि, वयं च नाट्ये दक्षाः। इह एकैकमपि वस्तु वाञ्छितफलप्राप्तेः पदं मदभ्यागमोपचयात् समुदितः किं पुनः अयं सर्व्वो गुणानांगणः॥ ६॥

'श्रीहर्षो' नरपतिः 'निपुणः' दक्षः 'कविः' काव्यादीनां निर्म्माणे कलासु च अस्य प्रावीण्यमस्ति, तच्च लोकचित्ताकर्षणे हेतुः। 'एषा परिषत्' सभा 'अपि' परिषीदन्ति अस्याम् इति परिषत् [सदेः क्विप्। सदिरप्रतेः इति षत्वम्] गुणान् गृह्णीतुं शीलमस्या इति 'गुणग्राहिणी' सहृदयवेद्यम् अभिनेयवस्तु अविवेकिने न रोचते इति भावः। 'वत्सराजस्य' उदयनस्य 'चरितम्' आख्यानमित्यर्थः 'लोके' जगति [लोकस्तु भुवने जने इत्यमरः] 'हारि' मनोहरं हरति चित्तमिति हारि [हरतेः ग्रहादित्वात् णिनिः] सति वस्तुनः चमत्कारातिशये लोकाः स्वयं रज्यन्ति इति भावः। 'वयं नाट्ये' नाट्यकर्म्मणि, अभिनयव्यापारे 'दक्षाः' निपुणाः। 'इह' गणे 'एकैकम्' अपि 'वस्तु' पूर्व्वोक्तानां वस्तूनां एकमपि [एकं बहुव्रीहिवत् इति पूर्व्वपदस्यस्य

सुपीलुक्] 'वाञ्छितस्य' अभिलषितस्य 'फलस्य प्राप्तेः' लाभस्य 'पदं' स्थान मुपायः इत्यर्थः सति पूर्व्वोक्तानां एकस्मिन्नपि अभीष्टसिद्धिर्भवति खलु। 'मम भाग्यस्य' सुकृतस्य इत्यर्थः 'उपचयात्' वृद्धेः हेतोः 'किं पुनः अयं सर्व्वो गुणानां गणः' अखिल एव हेतुसमुदायः 'समुदितः' सम्भृतः। नूनमभीष्टसिद्धिर्मे हस्ते समासन्ना वर्त्तते इति भावः। [वृत्तम् शार्दूलविक्रीड़ितम्]

[संपूर्व्वात् गायतेः भावे क्तः] सङ्गीतं [स्वार्थे कप्रत्ययः]। 'नेपथ्यं' पात्राणां वेशरचनागृहं। [आर्य्या—ऋधातोः ण्यत् स्त्रियां]। 'आर्य्ये' इति सूत्रधारस्य पत्न्याः सम्बोधनम्। वाच्यौ नटी सूत्रधारावार्य्य नाम्ना परस्परम् इति साहित्यदर्पणः।

६। श्रीहर्षेण निपुणेन कविना भूयते। अनया परिषदा गुणग्राहिण्या भूयते वत्सराजचरितेन हारिणा, अस्माभिश्च दक्षैः भूयते। एकैकेनापि वस्तुना... पदेन भूयते, अनेन समुदितेन सर्व्वेण गणेन किंपुनर्भूयते॥

NOTES.

For derivation and definition of नान्दी see the commencement of Tika. The first 5 verses are looked upon as नान्दी of this नाटिका. According to the view that the नान्दी should foreshadow in a succinct form the incidents of the drama, the first 4 verses hint at the main incidents of the 4 Acts (see the Remarks made in the Notes and the Tika).

But the definition of नान्दी does not strictly apply to the foregoing verses. According to the author of the साहित्यदर्पण such poems are benedictory prayers made by the poet with a view to have his work finished smoothly and without interruption. The नान्दी or रङ्गद्वार is done by the actors; hence the sage भरत makes no definite rule about it. The phrase नान्द्यन्ते सूत्रधारः is explained thus:—these benedictory poems were recited or made use of by the stage-manager at the end of

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सूत्रधार—the Stage-Manager. For definition see Tika. सूत्र + ध + अण्। सूत्र is the thread of the narrative. According to some the नाटक or drama developed out of puppet dances and the सूत्रधार was the man who held the thread or wire and pulled it from behind. अतिविस्तरेण—विस्तर—वि + स्तृ + अप् भावे (by the rule ऋदोरप्) ; घञ् cannot be affixed to mean an array of words (see Tika). विस्तार means breadth, extent &c. अतिविस्तरेण अलम् = अतिविस्तरेण किं साध्येत ; cf. अलं महीपाल तवश्रमेण— Raghu, II. The reading adopted in the text, however, is अतिप्रसङ्गेन which means the same thing (प्रसङ्ग—प्र + सन्ज् + घञ्)। अद्य – अस्मिन् अहनि इति अद्य (निपातन by the rule 'सद्यःपरुत् परार्य्यैषमः परेद्यव्यद्य पूर्व्वेद्युरन्येद्युरन्यतरेद्युरितरेद्युरपरेद्युरधरेद्युरुभयेद्युरुत्तरेद्युः")॥ वसन्तोत्सवे—also called मदनमहोत्सव. This is a festival done in honour of the god of love, and was in former times celebrated at the advent of the spring season. The *Doljatra* of the God Srikrishna takes place also in the spring season. In course of time the two festivals became mingled into one, and in the modern "होलि" can be traced their existence. The Madanmahotsava of India had its like in ancient times in several countries of Europe. The festivities in connection with the worship of Bacchus might well be taken as a representative of the *Madanmahotsava.* The mention of वसन्तोत्सव by the सूत्रधार explains the words मदनमहमहीयांसं पुरजनप्रमोदम् in यौगन्धरायण's speech in the विष्कम्भक following and introduces the matter of Act I. which culminates in रत्नावली, at that time known as सागरिका, worshipping king उदयन with some flowers under the impression of his being मदन incarnate and being smitten with love for him on finding out who he really was. नानादिग्देशात्—In दिग्देश the समास is समाहारद्वन्द्व (See Tika)॥ श्रीहर्ष-

देवस्य पादपद्मोपजीविना—living under the protection of the lotus-like feet of Sriharsha Deva, i. e. acknowledging his over lordship. For श्रीहर्षदेव see Intro., date of the Drama. In अलङ्कृता there is गतिसमास by भूषणेऽलम् (अलं भूषणपर्याप्तिशक्तिशरणवाचकम्') ॥ श्रीच—श्रु + क्वन् करणे (by the rule 'हुयामाश्रुभसिभ्यस्त्रम्") प्रयोगतः—by representation (on the stage). अस्मासु अनुग्रह बुद्धा :—out of favour to us. हेतौ तृतीया पञ्चमी वा। यथावत्—यथा + वति ('तदर्हम्') in due form ॥ इदानीम्—इदम् + दानीम् (by 'दानीं च')। नेपथ्यरचनाम्—preparation as to the dress (to be worn by actors)। आवर्जितानि—rendered prone, favourably inclined. सामाजिक—the people assembled, समाज + ठक् ; समाज = सम् + अज् + घञ् अधिकरणे (with the affixes घञ् and अप् following अज् does not change into वी ; otherwise संवीत। समज = सम् + अज् + अप्, an assembly of beasts)। निश्चयः—conviction ; निस + चि + अप् (by the rule ग्रहवृदृनिश्चिगमश्च)। परिषद्—assembly ; परि + सद् + क्विप् अधिकरणे। The change of स into ष is by सदिरप्रतेः (प्रतिभिन्नाद् उपसर्गात् सदेः सस्य षः स्यात्, प्रतिसीदति)। हारि—entertaining, charming. वत्सराज—is उदयन, the hero of the poem. The समासान्त augment is by the rule 'राजाहः सखिभ्यः टच्' For the province of वत्स see under कौशाम्बी in the विष्कम्भक following. एकैकम्—a single one. By 'एकं बहुव्रीहिवत्', the विभक्ति and feminine termination (if any) of the first एक are dropped. पदम्—a (sufficient) ground ; 'पदं व्यवसितत्राणस्थानलक्ष्माङ्घ्रिवस्तुषु' ॥ समुदितः—occurring together, combined ; सम् + उद् + इण् + क्त। गुणानां—happy or favourable circumstances ; in line 1, गुण means merits, excellences. गण means an assemblage (in sl. 4 'goblins')। आह्वय—आङ् + ह्वे + ल्यप्। ह्वे with आ becomes आत्मनेपदी if implying challenge, as मल्लीमल्लम् आह्वयते ('स्पर्द्धायाम् आङः') ; otherwise पुत्रम् आह्वयति। अस्मदीयम्—अस्मद् + छ (ईय)।

आर्य्ये—ऋ + ण्यत् + टाप्; आर्य्य is the regular term used by the सूत्रधार and नटी in addressing each other. इतः तावत्—just (come) here.

(प्रविश्य)

नटी—अज्जउत्त इअम्हि। आणवेदु अज्जो को णिओओ अणुचिट्ठिअदुत्ति।

नटी। आर्य्यपुत्र, इयमस्मि। आज्ञापयत्वार्यः को नियोगोऽनुष्ठीयतामिति।

নটী। [প্রবেশ করিয়া] আর্য্য, এই আমি উপস্থিত ; আদেশ করুন, কোন্ কার্য্য সম্পাদন করিতে হইবে ?

Actress. [*Entering*]. Lord, here I am, order me what duty is to be done.

नटी। नियोगः कुत्रचित् कर्म्मणि नियोजनं। कृत्यमित्यर्थः।

NOTES.

आर्य्यपुत्र—'कर्त्तव्यमाचरन् कर्म्म अकर्त्तव्यमनाचरन्। तिष्ठति प्रकृताचारे यः स आर्य्य इति स्मृतः'। आर्य्य is a term of respect applied here by the नटी to her father-in-law; आर्य्यपुत्र means the father-in-law's son, i. e. the husband. In a drama the wife addresses the husband as आर्य्यपुत्र। We next find the नटी addressing the सूत्रधार as आर्य्य (see under आर्य्ये above). आज्ञापयतु—आ + ज्ञापि (ज्ञा + णिच् by the rule 'अर्त्तिह्री व्ली रीक्नूयीक्ष्माय्यातां पुङ् णौ') + लोट् तु ; ज्ञा + णिच् yields ज्ञपयति in certain special senses. नियोगः—a mission, duty ; नि + युज् + घञ्। युज् preceded by a preposition beginning or ending with a vowel becomes आत्मनेपदी (as नियुङ्क्ते, 'स्वरादन्तोपसर्गात्')। अनुष्ठीयताम्—subject मया understood ; the change of स of स्था into ष is by the rule 'उपसर्गात् सुनोति सुवति स्यति स्तौति स्तौभति, स्था सेनय सेध सिच सञ्ज स्वञ्जाम्।'

सूत्रधारः—आर्य्ये, रत्नावलीदर्शनोत्सुकोऽयं राजलोकः। तदुपगृह्यतां नेपथ्यम्।

সূত্র। আর্য্য, এই রাজসমূহ রত্নাবলী দর্শনের জন্য উৎসুক হইয়াছেন ; অতএব বেশ গ্রহণ কর।

Stage Manager. Lady, this body of princes is anxious to see (the representation of) the Ratnavali. Put on, therefore, the proper attirement.

নটঃ। 'রত্নাবল্যাঃ 'দর্শনে' অভিনয়দর্শনে ইত্যর্থঃ 'উৎসুকঃ' ; দর্শনেন বা উৎসুকঃ তৃতীয়েতি যোগবিভাগাৎ সমাসঃ। রাজা চাসৌ লোকশ্চেতি বিগ্রহে 'রাজলোকঃ' রাজসমূহঃ ইত্যর্থঃ।

नटी—(निश्वस्य सोद्वेगम्।) अज्जउत्त णिश्चिन्तो दाणिं सि तुमं। ता कीस ण णच्चसि। मह उणं मन्दभाआए एक्का जेव्व दुहिदा। साबि तुए कहिंबि देसन्तरे दिण्णा। ता एव्वं दूरदेसट्ठिदेण भत्तुणा सह कहं से पाणिग्गहणं भविस्सदित्ति इमाए चिन्ताए अप्पाबि मे ण पडिभादि। ता किं उण णच्चिदव्वं।

নটী। আর্যপুত্র, নিশ্চিন্ত ইদানীমসি ত্বম্। তৎকস্মান্ন নৃত্যসি। মম পুনর্মন্দভাগ্যায়া একৈব দুহিতা। সাপি ত্বয়া কুত্রাপি দেশান্তরে দত্তা। তদেবং দূরদেশস্থিতেন ভর্ত্রা সহ কথং তস্যাঃ পাণিগ্রহণং ভবিষ্যতীত্যনয়া চিন্তয়াত্মাপি মে ন প্রতিভাতি। তৎকিং পুনর্নর্তিতব্যম্।

নটী। [নিশ্বাস পরিত্যাগ করিয়া উদ্বেগের সহিত] আর্য্য, আপনি নিশ্চিন্ত ; কেন না নৃত্য করিবেন ? আমি হতভাগিনী, আমার একটী মাত্র কন্যা, তাহাকেও দূর দেশান্তরে বিবাহ দিবার স্থির করিয়াছেন। দূরদেশস্থিত বরের সহিত তাহার পরিণয় কিরূপে হইবে এই ভাবনায় আমার নিজের চিন্তাও মনে উদিত হয় না, কিরূপে নৃত্য করিব ?

Actress. [*Sighing with anxiety*]. Lord, since you are free from all anxieties and cares ; why should you not dance ? but I, an unfortunate and miserable woman, have but one daughter ; and she too has been betrothed to a bridegroom of some unknown and

strange country. On account of the thought how marriage will take place with the bridegroom of such a distant place, even my own self does not occur to me. How can I then dance ?

नटी। 'दत्ता' वाचा दत्ता इत्यर्थः। पाणेः ग्रहणं इति 'पाणिग्रहण' विवाहः। 'आत्मापि न प्रतिभाति' न स्फुरति। आत्मनश्चिन्तापि हृदये न समुदेति।

NOTES.

उद्वेग—उद् + विज् + घञ्, anxiety. दुहिता—दुहेः तन् इच् गुणाभावश्च। देशान्तरे—अन्यः देशः इति देशान्तरम् (मयूरव्यंसकादित्वात् तत्पुरुषः ; सुप्सुपा according to Mallinath, see कलान्तराणि in Kumar I. 25); 'स्थानात्मीयान्यतादर्थ्यरन्ध्रान्तर्धिषुचान्तरम्' इति शाश्वतः। दत्ता—betrothed (not actually given away in marriage). अनया चिन्तया आत्मापि मे न प्रतिभाति—this anxiety has put me out of myself. The introduction by the नटी of the proposed marriage of her daughter with a bridegroom of a far off place ultimately leads to the information contained in यौगन्धरायण's speech in the विष्कम्भक following, viz., that everything has turned out favourably so far as the union of उदयन with रत्नावली (the princess of far off Ceylon) is concerned.

सूत्रधारः—आर्ये, दूरस्थेनेत्यलमुद्वेगेन। पश्य।

द्वीपादन्यस्मादपि मध्यादपि जलनिधेर्दिशोऽप्यन्तात्।
आनीय झटिति घटयति विधिरभिमतमभिमुखीभूतः ॥७॥

সূত্র। আর্য্যে, দূর বলিয়া উদ্বেগের কোন প্রয়োজন নাই ; দেখ, বিধাতা অনুকূল হইলে অন্য দ্বীপ হইতে, সমুদ্রমধ্য কিংবা দিগন্ত হইতেও অভিমত ব্যক্তিকে আনয়ন করিয়া শীঘ্র সংযোগ করিয়া দেন।

Stage-Manager.—Away with anxiety as to being in a distant place. See :—

Fate being inclined, bringing the desired object from another island, even from the midst of oceans, or from the farthest extremity of the quarters, brings about union.

सूत्र। 'उद्वेगेन अलम्' उद्वेगसाध्यं न किञ्चिदस्ति इत्यर्थः [गम्यमान साधनक्रियापेक्षया करणत्वम्] द्वीपादिति।

अन्वयः। अभिमुखीभूतः विधिः अन्यस्मात्, अपि द्वीपात्, जलनिधेः अपि मध्यात्, दिशः अपि अन्तात् आनीय अभिमतं (जनं) झटिति घटयति ॥ ७ ॥

अभिगतं मुखं यस्य स 'अभिमुखः' [प्रादिभ्यः धातुजस्येति बहुव्रीहिः] अनभिमुखः अभिमुखः सम्पद्यमानः भूतः इति 'अभिमुखीभूतः' [अभूततद्भावे च्विः। अस्य च्वौ इति ईत्वम्] अनुकूलतामापन्नः 'विधिः' दैवं [विधिर्विधाने दैवे च] 'अन्यस्मात् द्वीपात्' जलमध्यस्थात् भूप्रदेशात् द्वयोः दिशोः आपः यस्य स द्वीपः [ऋक्पूरवित्यादिना समासान्तः अच्। द्वान्तरुपसर्गेभ्यः अपः ईत् इति अस्य ईत्वम्] 'जलनिधेः' सागरस्य 'मध्यात्' 'दिशः अपि अन्तात्' दिगन्तात् अपि [सर्व्वत्रापादाने पञ्चमी] 'आनीय अभिमतं' जनमिति शेषः 'झटिति' शीघ्रं [अव्ययमिदं क्रियाविशेषणम्] 'घटयति' संयोजयति, [घटनदित्वात् णौ ह्रस्वः। अयं चुरादिः, औवादिकस्यतु घाटयति इति रूपम्]। अनुकूलतामुपगते हि विधौ असम्भवन्नपि पदार्थः सम्भाव्यतामुपयाति। दैवी विचित्रागतिरिति भावः। अन्यस्माद् द्वीपात् सिंहलात् अभिमतं रत्नावलीरूपं जनमानीय घटयेदिति प्रस्तुताक्षेपः। [आर्य्या जातिः लक्षणं—यस्याः पादे प्रथमे द्वादशमात्रास्तथा तृतीये स्युः। अष्टादश द्वितीये पञ्चदश चतुर्थके सार्य्या]।

७। अभिमुखीभूतेन विधिना अभिमतः (जनः) घट्यते।

NOTES.

द्वीपात्—the words compounded are द्वि and अप्; we get समासान्त अ by the rule 'ऋक्पूरवधूः पथाम् आनक्षे' (hence द्वि + अप); again the अ of अप becomes ई by the rule 'द्वान्तर् उपसर्गेभ्यः अपः ईत्'। झटिति—अव्यय, quickly. जलनिधेः—निधीयते अस्मिन् इति निधिः (नि + धा + कि अधिकरणे by the rule उपसर्गे घोः किः), repository. दिशः—दिश्यते इति दिक्, दिश् + क्विन् कर्म्मणि (निपातन)। घटयति—unites, joins (See Tika). अभिमतम्—अभि + मन् + क्त; मन्—लुङ् अमंस्त।

Remark—Sl. 7 hints at the inpending union of उदयन with रत्नावली the princess of the distant island of Lanka.

(नेपथ्ये)

साधु, भरतपुत्र, साधु। एवमेतत्। कः संदेहः। (दैवादित्यादि पठति।)

[নেপথ্যে] সাধু ভরতপুত্র, সাধু ; ইহা ঠিক ; এ বিষয়ে সন্দেহ কি ? [বিধাতা অনুকূল হইলে ইত্যাদি পাঠ করিল]।

[*Behind the scenes.*] Bravo ! you son of actor, bravo. It is quite so ; what doubt can there be ? [*Reads, Fate being inclined &c. &c.*]

[नेपथ्ये] भरतस्य नटस्य पुत्रः इति 'भरतपुत्र.' [भरतो नाट्यशास्त्रे मुनौ नटे रामानुजे च दौष्मन्तौ इति मेदिनी]।

भरत is an actor. संदेह.—सम् + दिह + घञ। These words are said by the सूत्रधार's younger brother who has assumed the robe of यौगन्धरायण।

सूत्रधारः—(आकर्ण्य नेपथ्याभिमुखमवलोक्य।) आर्य किमतःपरं विलम्बसे। नन्वयं मम यवीयान्भ्राता गृहीतयौगन्धरायणभूमिकः प्राप्त एव। तदेहि। आवामप्यनन्तरकरणीयवेषवशेनापरभूमिकया सज्जीभवावः।

(इति निष्क्रान्तौ।)

इति प्रस्तावना।

সূত্র। [শ্রবণ করিয়া নেপথ্যের দিকে দৃষ্টিপাতপূর্ব্বক] আর্য্যে, ইহার পরও কেন বিলম্ব করিতেছ ? এই আমার কনিষ্ঠ ভ্রাতা যৌগন্ধরায়ণের বেশগ্রহণপূর্ব্বক উপস্থিত হইয়াছে। তবে এস আমরাও অনন্তর কর্ত্তব্য অভিনয়ের অনুকূল বেশাদি পরিগ্রহণপূর্ব্বক অন্য পরিচ্ছদে সজ্জীভূত হই। [উভয়ে নিষ্ক্রান্ত]

প্রস্তাবনা।

Stage-Manager.—[*Listening and looking towards the green-room.*] Lady, why do you tarry even after this? There my younger brother playing the part of Yaugandharayana is come already. Come, we too should be ready with the *parts* of the other (*personæ*), by putting on the dress to be assumed hereafter.

[*Exeunt.*]

INTRODUCTION.

सूत्र। 'यवीयान्' अनुजः [युवन्शब्दादीयसुनि सौ यवीयान् इति रूपम्] युगं धरति इति 'युगन्धरः' [संज्ञायां भृतॄवृ इत्यादिना खच्। तस्यापत्यमिति फञ् प्रत्यये यौगन्धरायणः] 'यौगन्धरायणः' वत्सराजामात्यः। तस्य 'भूमिका' परिच्छद-परिग्रहः, [भूमिका रचनायां स्यात् वेशान्तरपरिग्रहे इति मेदिनी] 'गृहीता यौगन्धरायणभूमिका' येन सः 'गृहीतयौगन्धरायणभूमिकः'।

अनन्तरं करणीयः इति 'अनन्तरकरणीयः' [सदृसुपेति समासः] तथोक्तः 'वेशः' इति 'अनन्तरकरणीयवेशः'। तस्य 'वशः' तेन। 'अपरा भूमिका' वेशरचना इति अपरभूमिका तया [करणे तृतीया। सज्जधातोः कर्मणि पचाद्यजिति अच्] असज्जाः सज्जाः भवामः इति 'सज्जीभवामः' [अभूत तद्भावे च्विप्रत्ययः]।

'प्रस्तावना'—आमुखमित्यर्थः। तल्लक्षणम्।

नटी विदूषको वापि पारिपार्श्विक एव वा।
सूत्रधारेण सहिताः संलापं यत्र कुर्व्वते॥
चित्रैर्वाक्यैः स्वकार्य्योत्थैः प्रस्तुताक्षेपिभिर्मिथः।
आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तावनापि सा॥

NOTES.

यवीयान्—युवन् + ईयसुन् (यवीयस्) + पुं १मा १व ; younger. The form यवीयस् is obtained from the base युवन् by the addition of the comparative affix ईयसु ; the other form is कनीयस्। "युवाल्पयोः कनन्यतरस्यां"। In the presence of the affixes ईयसु and इष्ठ, कन is optionally ordered in the place of युवन् and अल्प. यौगन्धरायण

—युगन्धर + फक् अपत्यार्थे ; युगन्धर—युग + धृ + खच्। यौगन्धरायण was the minister of king उदयन। प्राप्त:—come ; आप् is used intransitively here. प्रस्तावना—is the Prologue of a drama. For definition see Tika. It is an introduction of the subject of the drama in an ingenious way by the stage-manager and his assistants. It has several varieties :—उद्घात्यक: कथोद्घात: प्रयोगातिशय स्तथा। प्रवर्त्तकावलगिते पञ्च प्रस्तावनाभिदा:। In the Ratnavali कथोद्घात has been used which is defined thus :—सूत्रधारस्य वाक्यं वा समादायार्थमस्य वा। भवेत् पात्रप्रवेशश्चेत् कथोद्घात: स उच्यते॥ The chief minister यौगन्धरायण is introduced repeating the words of the stage-manager द्वीपादन्यस्मादपि &c.

विष्कम्भक: (Prelude)

The story goes thus :—A soothsayer had predicted of रत्नावली, the daughter of the king of Ceylon, that her husband would be a sovereign king. यौगन्धरायण therefore repeatedly asked her of her father for his king (उदयन) to whose welfare he was entirely devoted. उदयन had a queen named वासवदत्ता to whom विक्रमबाहु (the king of ceylon and father of रत्नावली) was a maternal uncle ; so विक्रमबाहु, in deference to her feelings, refused to comply with यौगन्धरायण's request. यौगन्धरायण then caused a report to be spread that वासवदत्ता had been burnt to death and asked रत्नावली of her father. This time विक्रमबाहु agreed and sent her out with उदयन's chamberlain वाभ्रव्य and his own minister वसुभूति. The ship in which the party came out got wrecked in the way but they were fortunately saved. रत्नावली was brought to कौशाम्बी by a merchant of the place who was returning from Ceylon and was

made over to यौगन्धरायण by whom again she was made over to वासवदत्ता under the name of सागरिका। वाभव्य and वसुभूति joined रुमण्वान् (उदयन's general) who was out on an expedition against Kosala.

(ततः प्रविशति हृष्टो यौगन्धरायणः)

यौगन्धरायणः—एवमेतत्। कः सन्देहः। (द्वौपादिति पुनः पठित्वा।) अन्यथा क्व सिद्धादेशजनितप्रत्ययप्रार्थितायाः सिंहलेश्वरदुहितुः समुद्रे यानभङ्गनिमग्नायाः फलकासादनम्। क्व च कौशाम्बेयेन वणिजा सिंहलेभ्यः प्रत्यागच्छता तदवस्थायाः संभावनम्। रत्नमालाविङ्काया: प्रत्यभिज्ञानादिहानयनं च। (सहर्षम्।) सर्वथा स्पृशन्ति नः स्वामिनमभ्युदयाः। (विचिन्त्य।) मयापि चैनां देवीहस्ते सगौरवं निक्षिपता युक्तमेवानुष्ठितम्। श्रुतं च मया बाभ्रव्योऽपि कञ्चुकी सिंहलेश्वरामात्येन वसुभूतिना सह कथंकथमपि समुद्रादुत्तीर्य कोशलोच्छित्तये गतवता रुमण्वता मिलित इति। तदेवं निष्पन्नप्रायमपि प्रभुप्रयोजनं न मे धृतिमावहतीति कष्टोऽयं खलु भृत्यभावः।

प्रारम्भेऽस्मिन्स्वामिनो वृद्धिहेतौ
देवीनेत्यं दत्तहस्तावलम्बे।
सिद्धेर्भ्रान्तिर्नास्ति सत्यं तथापि *
स्वेच्छावाप्तौ भीत एवास्मि भर्त्तुः॥ ८॥

(नेपथ्ये कलकलः)

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* सिद्धेर्भ्रान्तिर्नास्ति इति पाठान्तरम्।

(आकर्ण्य।) अये, मधुरमभिहन्यमानमृदुमृदङ्गानुगत-संगीतमधुरः पुरः पौराणामुच्चरति चर्चरीध्वनिः। तथा तर्कयामि यदेनं मदनमहमहीयांसं * पुरजनप्रमोदमवलोकयितुं प्रासादाभिमुखं प्रस्थितो देव इति। (ऊर्द्ध्वमवलोक्य।) अये, कथमधिरूढ़ एव देवः प्रासादम्। य एष

विश्रान्तविग्रहकथो रतिमाञ्जनस्य
चित्ते वसन्प्रियवसन्तक एव साक्षात्।
पर्युत्सुको निजमहोत्सवदर्शनाय
वत्सेश्वरः कुसुमचाप इवाभ्युपैति ॥ ९ ॥

तद्यावद्गृहं गत्वा कार्यशेषं चिन्तयामि (इति निष्क्रान्तः।)

इति विष्कम्भकः।

[তাহার পর হৃষ্ট যৌগন্ধরায়ণের প্রবেশ]

যৌগ। ইহা ঠিক, এ বিষয়ে সন্দেহ কি? [বিধাতা অনুকূল হইলে ইত্যাদি পুনঃ পাঠ করিয়া] তাহা না হইলে সিন্ধুদেশে সমুৎপন্ন বিশ্বাস বশতঃ প্রার্থিত সিংহলেশ্বরতনয়া যানভঙ্গহেতু সমুদ্রে নিমগ্ন হইয়া কাষ্ঠ ফলকাবলম্বন কিরূপে পাইবেন? কৌশাম্বীদেশীয় বণিক সিংহল হইতে প্রত্যাগত হইবার সময় তদবস্থা রাজকন্যাকে প্রাপ্ত হইয়া সমাশ্বাসিত করতঃ রত্নমালা চিহ্নের দ্বারা চিনিতে পারিয়া এস্থানেই বা কেন আনয়ন করিবে? [আনন্দের সহিত] নিশ্চয়ই আমার প্রভুর অভ্যুদয় সমুপস্থিত। [চিন্তা করিয়া] আমিও সম্মানপূর্ব্বক এই রাজকন্যাকে রাজ্ঞীর হস্তে সমর্পণ করিয়া উপযুক্ত কার্য্যই করিয়াছি। আমি ইহাও শুনিয়াছি যে কঞ্চুকী বাভ্রব্য সিংহলেশ্বরের অমাত্য বসুভূতির সহিত কষ্টে কোনরূপে সমুদ্র হইতে উত্তীর্ণ

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* मदनमहीयांसम् इति पाठान्तरम्।

হইয়া কোশলজয়ের জন্য প্রস্থিত রুমণ্বানের সহিত মিলিত হইয়াছে। প্রভুর কার্য্য এইরূপে প্রায় নিষ্পন্ন হইলেও আমার ধৈর্য্য বা সন্তোষ সমুৎপন্ন হইতেছে না। ভৃত্যভাব নিশ্চয়ই ক্লেশকর। প্রভুর অভ্যুদয়ের জন্য প্রারব্ধ এই কার্য্যে এইরূপে অনুকূল বিধাতার সহায়তা লাভ করাতে সিদ্ধি বিষয়ে সন্দেহ নাই সত্য, তথাপি স্বেচ্ছানুসারে কার্য্য করিয়া আমি প্রভুর নিকট ভীত হইতেছি।

[নেপথ্যে কলকল শব্দ]

[শ্রবণ করিয়া] মৃদু মধুরভাবে তাড়িত মৃদঙ্গের ধ্বনির অনুগত গীত হেতু সুমধুর পুরবাসীদিগের হস্ততালশব্দ ঐ সমুদ্গত হইতেছে। বোধ হইতেছে পুরজনদিগের এই মদন মহোৎসব অবলোকন করিবার জন্য মহারাজ প্রাসাদের দিকে প্রস্থান করিয়াছেন। [ঊর্দ্ধদিকে অবলোকন করিয়া] মহারাজ যে প্রাসাদে আরোহণ করিয়াছেন! এই বৎসেশ্বর অনুরক্ত প্রজা-হৃদয়ে অধিষ্ঠান করত প্রিয় বয়স্য বসন্তকের সহিত, রতিযুক্ত হইয়া, এবং যুদ্ধ বিগ্রহাদির কথা সমাপ্ত করিয়া, যেন নিজ মহোৎসব দর্শনের জন্য সমুৎসুক মূর্ত্তিমান্ পুষ্পচাপের ন্যায় আগমন করিতেছেন। অতএব গৃহে গমন করিয়া অবশিষ্ট কার্য্যের বিষয় চিন্তা করি [নিষ্ক্রান্ত]

[নিষ্ক্রান্তক]

[*Then enter Yaugandharayana glad (at heart)*]

Yaug. It is just so, what doubt can there be ? [*Reading again*, "Fate being inclined" &c.] How else could there be the reaching or attainment of a spar by the daughter of the king of Sinhala, drowned on account of shipwreck, who was asked (for the king) on account of the faith caused by the command of a seer ? And how could there have been proper respect and consolation administered to her in that plight, and (eventually) how could she have been brought here on account of recognition by means of a necklace of gems (she had on) by a merchant of Kausambi coming back from Sinhala ? [*With joy.*] By all means does success light upon our master. [*Thinking*] I too placing her respectfully in the care of the queen have done quite well. I have heard also that the chamberlain *Babhravya* somehow got out of the sea along with *Vasubkuti* the minister of the king of Sinhala ; and joined with *Rumanvat* who had marched against Kosala for its destruction. This business

of our master, though almost accomplished, does not yet bring on my satisfaction. Miserable and woful indeed is servitude.

True there is no mistake or misgiving about the success in this act or procedure for the greatness and welfare of our master, to which a helping hand has thus been lent by fate ; yet I who proceeded at will (in the matter) am indeed afraid of my lord.

[*A confused noise behind the Scenes*]

[*Listening.*] Oh ! there rises up before us the sound of the clapping of hands to beat time, made by the townsfolk charming on account of songs followed harmoniously by the gentle sound of the *Mridanga* (a kind of drum) played upon sweetly. I trow therefore that our lord has gone towards the palace to see this festival of the townsmen great because of their passion. [*Looking upwards*] Oh ! our lord has already ascended the palace ; who, this lord of the Vatsas, with all thought or talk of warfare at rest, full of love, living in the heart of the people, with his favourite Bidhushaka Basanta, comes like the flower-bowed God of love incarnate anxious to see his own festival ;—(The God of love too, with all talk of body at rest ; accompanied by his wife Rati, dwelling in the heart of the people, and with his favourite companion Spring.)

Going home, I should think of what yet remains to be done.

[*Exit.*]

PROLOGUE.

यौग। 'सिद्धस्य' तपसा मन्त्रादिभिर्लब्धोत्कर्षस्य साधुपुरुषस्य 'आदेशेन' योऽस्याः पाणिग्रहणं करिष्यति स सार्व्वभौमः भविस्यति इति आज्ञया जनितः समुत्पादितः यः 'प्रत्ययः' विश्वासः तेन 'प्रार्थिता' तस्याः 'सिद्धादेशजनितप्रत्यय-प्रार्थितया.'। 'यानस्य' पोतस्य 'भङ्गः' विप्लवः तेन 'निमग्ना' तस्याः। 'फलकस्य' काष्ठखण्डादेः 'आसादनं' लाभः प्राप्तिरिति यावत्। कुशाम्बेन निर्वृत्ता नगरी इति 'कौशाम्बी' [अणि स्त्रियां ङीप्] कौशाम्ब्या अयं इति कौशाम्बीयः

[छप्रत्ययः। पथ व्यवहारे इति धातोः औणादिकेञिप्रत्ययेन वणिक्शब्दः सिद्धः] 'कौशाम्बी' वत्सपत्तनम्। कौशम् इति ख्याता प्रयागसन्निहिता नगरी। 'सभावनम्' समाश्वासनम्, रत्नानां माला इति 'रत्नमाला' सा एव 'चिह्न' यस्याः सा 'रत्नमालाचिह्ना' तस्याः। 'सिंहली' लङ्का। यत् सा सिंहलेशतनया नौभङ्गेन अर्णवे निपतितापि काष्ठफलकं प्राप्तवती, सिंहलात् प्रत्यागच्छता कौशाम्बीयेन केनचित् वणिजा रत्नमालादर्शनेन विक्रमबाहुकन्यैवेयं इति प्रत्यभिज्ञाय यत्नेनानीता एतत् सर्व्वं दैवानुग्रहेणैव सिद्धमन्यथा सङ्कल्पशतानामपि अभूमिरियं घटनावलिः कथं सम्भाव्यते खलु। [कृदयेन ज्ञिषमयोः घटनाभिधीयते। विषमालङ्कारः]।

अमा सह राज्ञा वर्त्तते राजकार्य्यदिकमालोचयति इति 'अमात्यः' [अव्ययात्त्यप् इति अमाशब्दात् त्यप्। अमेत्यस्ययं सहार्थे वर्त्तते]। 'कोशलानाम् उच्छित्तिः' पराभवः इत्यर्थः इति 'कोशलोच्छित्तिः' तस्यै [तादर्थ्ये चतुर्थी] कोशलान् उच्छेत्तुमित्यर्थः [तुमर्थाच्च भाववचनादिति वा चतुर्थी] 'कमखान्' वत्सराजसेनापतिः। प्रायेन निष्पन्नं इति 'निष्पन्नप्रायं' [सह सुपेति समासः] यद्वा निष्पन्नस्य प्रायो बाहुल्यं यत्र तत् 'निष्पन्नप्रायं' 'धृतिः' सन्तोषः [धृतिर्नेष्टौ स्त्रियां तुष्टौ योगभिद्धैर्य्यधारणे इति मेदिनी]। 'भृत्यभावः' सेवा इत्यर्थः 'कष्टः' क्लेशकरः [कृच्छ्रगहनयोः कषः इति कृच्छ्रार्थे अत्र डड्भावः अन्यत्र कषितम्] "सेवां लाघवकारिणीं कृतधियः स्यानैव श्वहत्तिं विदुः" इति मुद्राराक्षसम्।

प्रारम्भे इति। अन्वयः। स्वामिनः वृद्धिहेतौ दैवेन इत्थं दत्तहस्तावलम्बे अस्मिन् प्रारम्भे सिद्धेः भ्रान्तिः नास्ति सत्यं, तथापि स्वेच्छाचारी (अहं) भर्त्तुः भीत एव अस्मि ॥ ८ ॥

'स्वामिनः' प्रभोः [स्वामिन्नैश्वर्य्ये इति स्वशब्दात् आमिनच् मत्वर्थे] 'वृद्धेः' अभ्युदयस्य 'हेतुः' निमित्तं तस्मिन् 'वृद्धिहेतौ' अभ्युदयनिमित्ते यद्वा वृद्धि रभ्युदय एव हेतुः अनुष्ठाननिमित्तं यस्य स 'वृद्धिहेतुः' तस्मिन् वृद्ध्यर्थमनुष्ठिते इत्यर्थः, 'दैवेन' अनुकूलेन भाग्येन 'इत्थं' पूर्व्वोक्तप्रकारेण 'दत्तः हस्तावलम्बः' साहायकं यत्र स 'दत्तहस्तावलम्बः' तस्मिन् विधेरानुकूल्यात् विहितसौकर्य्ये, प्रारभ्यते इति 'प्रारम्भः' उद्यमः [रभेरशब्लिटोः इति घञि नुम्] तस्मिन् 'अस्मिन्' व्यापारे

विषये 'सिद्धे:' रत्नावलीपाणिग्रहणात् सार्व्वभौमत्वलाभरूपाया: अभीष्टसिद्धे: 'भान्ति:' भम: संशयो 'नास्ति सत्यं,' 'तथापि' भौतिकारये असत्यपि 'स्वेच्छया' भर्त्रे अनिवेद्य इत्यर्थ: 'आचरति' कार्य्यमनुतिष्ठति य: स: 'स्वेच्छाचारी' भर्त्रनुज्ञामन्तरेण विहितोद्यम: अहं 'भर्तु:' स्वामिनो नृपात् 'भीत एवास्मि' किमयं वदिष्यति इति चिन्ताकुल: धृतिं शर्म्म च न लभे इत्यर्थ:।

अस्मिन् प्रारम्भे दैवेन इयं दत्तहस्तावलम्बे सति सिद्धेर्भान्तिर्नास्ति इति वा अन्वय:। सिद्धे इति पाठे 'सिद्ध" सिद्धि: [नपुंसके भावे क्त:] तस्मिन् विषये इत्यर्थ:, सिद्धे साधुपुरुषे भान्तिर्नास्ति इति व्याख्यानं न हृद्यम्। अस्मिन् श्लोके शालिनी वृत्तम्। मात्तौ गौचेत् शालिनी वेदलोकैरिति लक्षणम्।

'कलकल:' कोलाहल:।

(आकर्ण्येति)।—अये इति ससम्भ्रम मात्मन: आमन्त्रणं [अये क्रोधे विषादे च सम्भ्रमे स्मरणेऽपिचेति मेदिनी] 'अभिहन्यमान:' करतलेन ताड्यमान: 'मृदु:' कोमल: 'मृदङ्ग:' आतोद्यविशेष तेन 'अनुगतं' अनुसृतं यत् 'सङ्गीतं' तेन 'मधुर:' श्रुतिसुख: स्निग्धगम्भीरघोषमुरजरवसहकृतगीतशब्दहारी 'चञ्चरीध्वनि:,' हस्ततालशब्द:। 'उच्चरति' [उत्पूर्व्वात् चरते: सकर्म्मकादात्मनेपदविधानात् अत्र कर्म्माभावात् परस्मैपदम्। उदश्चर: सकर्म्मकात्] 'मदनेन महीयान्' वसन्तावतारेण अतिवेलमुच्छृङ्खलस्य पौराणां कामस्य स्फुरणात् परां कोटिमधिगच्छन् इत्यर्थ:, इति 'मदनमहीयान्' तम्। [महच्छब्दादीयसुनि महीय: शब्द: सिद्ध:]। प्रसीदति चेत: अत्र इति 'प्रासाद:' [घञि उपसर्गस्य बहुलममनुष्ये इति उपसर्गस्य दीर्घ:]।

विश्रान्तेति। अन्वय:। विश्रान्तविग्रहकथ:, रतिमान्, जनस्य चित्ते वसन्, प्रियवसन्तक:, वत्सेश्वर: निजमहोत्सवदर्शनाय पर्य्युत्सुक: साक्षात् कुसुमचाप: इव अभ्युपैति एव॥ ९॥

'विश्रान्ता' उपरता 'विग्रहस्य' युद्धस्य अन्यत्र शरीरस्य 'कथा' यस्य स: विश्रान्तविग्रहकथ:' एकत्र निर्व्जिताखिलशत्रुत्वात् नि:शेषितसंग्रामव्यापार: अन्यत्र शरीरस्य असद्भावात् अनङ्ग: इत्यर्थ: [विग्रह: कायविस्तारविभागे. मारणेऽस्त्रियामिति मेदिनी]। 'रति:' अनुराग: इन्द्रियार्थेषु विद्यते यस्य स 'रतिमान्,' अन्यत्र प्रियया

रम्या सनाथः [रतिः स्त्री अरदारेषु रागे सुरतगुह्ययोरिति मेदिनी]। 'जनस्य' प्रकृतिपुञ्जस्य लोकस्य च 'चित्ते वसन्' एकत्र सुपालनात् रञ्जनाच्च चधिष्ठितप्रजाहृदयः अपरत्र मनोभवत्वात् चित्ते एव कृतवसतिः, 'प्रियः वसन्तकः' तदभिधेयः विदूषको यस्य स 'प्रियवसन्तकः' अन्यत्र 'प्रियः वसन्तः' मधु यस्य सः 'प्रियवसन्तकः' [शेषाद्विभाषा इति समासान्तः कः। वा प्रियस्य इति पाक्षिकः परनिपाताभावः] 'निजः महोत्सवः तस्य 'दर्शनम्' तस्मै 'निजमहोत्सवदर्शनाय' आत्मनानुष्ठितमदनमहोत्सवप्रेक्षणाय अन्यत्र आत्मानमुद्दिश्यविहितोत्सवावलोकनाय, [तादर्थ्ये चतुर्थी] 'पर्युत्सुकः' उत्कण्ठमानः 'वत्सेश्वरः' उदयनः 'साक्षात्' मूर्त्तिमान् कुसुमान्येव चापं धनुर्यस्य स कुसुमचापः' मन्मथ 'इव अभ्युपैति' आगच्छति। [श्लेषस्य पृथग्विषयसम्भवात् पूर्णोपमाया निर्विषयत्वापत्तेश्च अत्र पूर्णोपमा श्लेषनिर्व्याह्या। वृत्तं वसन्ततिलकं। ज्ञेयं वसन्ततिलकं तभजाजगौगः]।

विष्कम्भकः—वृत्तवर्त्तिष्यमाणानां कथांशानां निदर्शकः।

सङ्क्षिप्तार्थस्तु विष्कम्भ पादावद्धस्य दर्शितः॥

दर्पणः।

NOTES.

एवमेतत्। कः सन्देहः (द्वीपादिति पुनः पठित्वा)—this part is a repetition of what is said behind the scenes in the प्रस्तावना। अन्यथा—अन्य + थाल् प्रकारे॥ क्व...क्व—implies a coincidence of two divergent things. सिद्ध—a seer, a sooth-sayer ; प्रार्थिता—रत्नावली had been solicited by यौगन्धरायण for his king उदयन। प्रत्यय—faith, प्रति + इन् + अच्। भङ्ग – भञ्ज + घञ ; निमग्ना – नि + मस्ज + क्त टाप ; मज्जति अमाङ्क्षीत् मङ्क्ष्यति। फलकासादनम्—रत्नावली secured a spar with the help of which she escaped a watery grave. कौशाम्बी—Kausambi "was a city near the modern Allahabad". "It was built by Kusamba the son of Kusa." The kingdom of southern Panchala seems to have been merged in the kingdom

of Hastinapur after the fall of Drupada and his sons in the battles of Kurukshetra. In the 14th book or Ashvamedha Parva of the Mahabharata, it is not mentioned as a separate principality, and some generations later, when Hastinapur was engulphed by Ganga (यो गङ्गयापहृते हस्तिनापुरे कौशाम्ब्यां निवत्स्यति १४ २१।३) the capital was transferred to Kausambi near modern Kosam about 30 miles above Allahabad. The name occurs in the first book of the Bombay edition of the Ramayana, which derives it from king Kusamba. The Italian edition reads Kusasva, and I think correctly as Kusamba does not sound like the name of a Hindu Prince, and probably does not occur anywhere else. Vamana under Panini IV 2. 79. (The reference here is wrong, it should be under 68. Vamana states कुशाम्बेन निर्वृत्ता कौशाम्बी नगरी, Kasika Benares edition) speaks of two Kausambis,—Kausambi, and *nava* or new Kausambi. The new Kausambi probably represents the modern Kosam. In its ruins General Cunningham found a stone pillar with an inscription containing the name Kausambi. The old Kausambi, from the description of the Kathasarit-sagara seems to have been further east in the heart of the province of Vatsa, (अस्ति वत्स इति ख्यातो देशो दर्पोपशान्तये। स्वर्गस्य निर्म्मितो धात्रा प्रतिमल्ल इव चितौ॥ कौशाम्बी नाम तत्रास्ति मध्यभागे महापुरी। लक्ष्मीविलासवसतिर्भूतलस्येव कर्णिका॥ तस्यां राजा शतानीकः पारुवान्वय-सम्भवः। जनमेजयपुत्रोऽभूत् पौरोराज्ञः परीक्षितः॥ कथासरित्सागरः ९।४।६) Whence it was also called Vatsapattana (कौशाम्बी वत्सपत्तनम् इति हेमचन्द्रः). The name Vatsa occurs in the Mahabharata more than once (वत्सभूमिञ्चकौन्तेयो विजिग्ये बलवान् बलात् सभापर्व ३०।१०। पूर्व्वां दिशं विनिर्ज्जित्य वत्सभूमिं तथागमत् वनपर्व्व १३९।९॥) but the genuineness of these verses is more than questionable as

Kausambi was not founded till years after the demise of the Pandavas and the district was very likely subject to the king of southern Panchala." वणिजा—पण + इञि (औणादिक)। सम्भावनम् —looking after. रत्नमालाचिह्नाया:—This रत्नमाला again discloses (in Act IV) to बाभव्य and वसुभूति the identity of रत्नावली who was living in king उदयन's harem as सागरिका। स्पृशन्ति—स्पृश् has in लुङ् अस्प्राक्षीत्, अस्प्राक्षीत्, अस्पृक्षत्। कञ्चुकी—chamberlain ; 'अन्तः-पुरचरोवृद्धो विप्रोगुणगणान्वितः। सर्वकार्यार्थकुशलः कञ्चुकीत्यभिधीयते।" अमात्य—minister ; अमा (with) + त्यप् (see Tika). कथं कथमपि—somehow, with great difficulty ; 'कथमादि तथाप्यन्तं यत्रगौरववाचकं।' उत्तीर्य—उद् + तृ + ल्यप्। उच्छित्तये—उद् + छिद् + क्तिन् भावे ; for destruction (of Kosala). छिद् has in लुङ् अच्छिदत्, अच्छैत्सीत्, अच्छित्त। निष्पन्नप्रायम्—nearly finished ; निष्पन्न—निर + पद् + क्त। न मे धृतिम् आवहति—does not bring about my satisfaction. भृत्य—भृ + क्यप् कर्म्मणि। प्रारम्भे—undertaking. स्वामिनः वृद्धिहेतौ—conducing to (my) master's prosperity (viz., to make him the suzerain lord)। इत्थम्—इदम् + थमु (by 'इदमः थमुः')। दत्तहस्तावलम्बे—to which a (helping) hand has been lent. सिद्धिः—the other reading सिद्धे explained in the Tika. भ्रान्तिः – भ्रम् + क्तिन्। स्वेच्छाचारी—यौगन्धरायण had all along been proceeding on his own initiative (without consulting the king) ; this explains the king's speech in Act IV. कथं यौगन्धरायणेन न्यस्ता। कथमसौ ममानिवेद्य किंचित् करिष्यति। भर्त्तुः—भीवार्थानां भयहेतुः इति भूमौ ; बिभर्त्ति इति भर्त्ता (भृ + तृन्)। अभिहन्यमान—अभि + हन + शानच् कर्म्मणि ; हन् has अवधीत् in लुङ्। उच्चरति—issues out (चर with उद becomes आत्मनेपदी when transitively used, as गुरुवचनम् उच्चरते लङ्घयति इत्यर्थः)। महीयांसम्—महत् + ईयसुन् (महीयस्) + पुं २या १व.। प्रासाद—प्र + सद् + घञ् अधिकरणे, mansion ; we get प्रसाद in the sense of favour. In sl. 9 the king is compared to Cupid-

whose weapon is the floral bow (कुसुमचाप) and the adjectives are applicable to both. विश्रान्तविग्रहकथः—विग्रह means (in the king's case) war (in Cupid's case) body ; the king had put a stop to war and Cupid is अनङ्ग (without body). रतिमान्—full of love ; *also* having रति for his wife. जनस्य चित्ते वसन्—enshrined in the people's heart ; *also* occupying the people's heart as the field of his operation. प्रियवसन्तकः—वसन्तक was the name of the विदूषक, the king's companion ; *also* fond of (his friend), the Spring. निजमहोत्सव &c.—the festival held by his orders ; *also* held in his honour. कुसुमचाप.—By a poetic convention Cupid bears a floral bow ; 'मौर्वी रोलम्बमाला धनुरथ विशिखाः कौसुमाः पुष्पकेतोः।' विष्कम्भक—is a prologue which describes in brief the less important incidents and supplying the connecting links brings about a continuity of the narrative. It is placed at the beginning of an Act and may have several varieties such as *Pravesaka, Chulika* etc....It is something like the *chorus* of earlier English dramas. This is a शुद्ध विष्कम्भक i. e. consisting of Sanskrit only ; a मिश्र विष्कम्भक has Sanskrit and Prakrit both.

प्रथमोऽङ्कः ।

ACT I.

SCENE I.

Summary.—The king accompanied by the विदूषक witnesses from his seat on the palace the vernal festival in which the townfolks freely participate. On being informed by the queen's attendants that her majesty proposes to worship Cupid under the red Asoka tree in the Makaranda garden and requests his presecne there, the king leaves for the garden with the विदूषक.

(ततः प्रविश्यासनस्थौ गृहीतवसन्तोत्सववेषौ राजा विदूषकश्च ।)

राजा—(सहर्षमवलोक्य) सखे वसन्तक ।

बिदूषकः—आस्सबेदु भवं [आज्ञापयतु भवान्]

राजा—

राज्यं निर्जितशत्रु योग्यसचिवे न्यस्तः समस्तो भरः
सम्यक्पालनलालिताः प्रशमिताशेषोपसर्गाः प्रजाः ।
प्रद्योतस्य सुता वसन्तसमयस्त्वं चेति नाम्ना धृतिं
कामः काममुपैत्वयं मम पुनर्मन्ये महानुत्सवः ॥ १० ॥

[তাহার পর বসন্তোৎসবের বেশ পরিধান করিয়া আসনে উপবিষ্ট রাজা ও বিদূষকের প্রবেশ]

রাজা। [আহ্লাদের সহিত অবলোকন করিয়া] সখে, বসন্তক !

বিদূষক। আজ্ঞা করুন্।

রাজা। রাজ্য উদ্ধৃতশত্রু হইয়াছে, সমস্ত কার্য্যের ভার উপযুক্ত অমাত্যের উপর ন্যস্ত রহিয়াছে। প্রজাবর্গের সমস্ত বিপদাদি প্রশমিত হইয়াছে, তাহারা যথাবিধি পালিত ও সস্নেহে রক্ষিত হইতেছে। প্রদ্যোত নরপতির কন্যা বাসবদত্তা সহচরী

তুমি বসন্তসখা, অতএব মনে হয় এই মহোৎসব আমারই। কন্দর্প কোনরূপে নামমাত্রে সন্তোষ লাভ করুন।

[*Then enter the King seated on a seat, and with a dress befitting the Vernal festival ; and the Vidushaka.*]

King. [*Looking with joy.*] Oh Friend, Basantaka.

Vidushaka. Be your Majesty pleased to command.

King. The enemies of my kingdom have been completely conquered ; the entire management has been placed upon a worthy minister. The people, with all their calamities and troubles removed, have been fondled and pleased by proper protection. There is the daughter of the king Pradyota, and you with your attitude like that of the Spring. I think, therefore, that this festival is mine. Let Kama, the God of love, derive pleasure from the mere name as best as he may.

तत इति वसन्तोत्सवस्य वेश: इति 'वसन्तोत्सववेश:'। गृहीत: वसन्तोत्सववेश: येन स 'गृहीतवसन्तोत्सववेश:'। 'विदूषक:' राज्ञ: नर्म्मसहाय: आयुन: ब्राह्मण: ; [कुसुमवसन्ताद्यभिध: कर्म्मणपुर्वेशभाषाद्यै:। हासकर. कलहरति-विदूषक: स्यात् स्वकर्म्मज्ञ:]।

राजा। राज्यमिति। अन्वय:। राज्यं निर्जितशत्रु (वर्त्तते) ; योग्यसचिवे समस्त भर न्यस्त: ; प्रजा: सम्यक् पालनलालिता प्रशमिताशेषोपसर्गा: (वर्त्तन्ते) ; प्रद्योतस्य सुता (मे सहचरी), वसन्तसमय: तं च (मे सखा) इति काम: नाम्ना धृतिं कामम् उपैतु, अयं महान् उत्सव: पुन: मम (इत्यहं) मन्ये ॥ १० ॥

राज्ञ कर्म्म भावो वा इति 'राज्यं' [राजन् शब्दात् यत्, "ये चाभारकर्म्मणो:" इति नलोपप्रतिषेधाभाव:] 'निर्ज्जिता:' परिभूता: 'शत्रवो' यस्मिन् तत् 'निर्ज्जितशत्रु' समुद्धृतकण्टकं वर्त्तत इति शेष: 'योग्य.' कर्म्मठ: 'सचिव:' अमात्य: तस्मिन् 'योग्यसचिवे' 'समस्त: भर:' समग्र: राज्यपालनभार: 'न्यस्त:' अर्पित: अमात्य-श्रेष्ठेन विनिवर्त्तितकर्म्माऽस्मिन्यर्थ:। 'प्रजा:' प्रकृतय: 'सम्यक्' यथावत् 'पालनेन' परिपन्थिनां प्रशमनेन 'लालिता:' प्रीणिता: 'प्रशमिता:' निवारिता: 'अशेषा:' समग्रा: 'उपसर्गा:' विपदो यासां ता: 'प्रशमिताशेषोपसर्गा:' निवारिताखिलोपद्रवा:।

'प्रद्योतस्य' राज्ञः 'सुता' दुहिता वासवदत्ता [उज्जयिनीनाथस्य चण्डमहासेनस्य दुहिता वासवदत्ता इति कथासरित्सागरे, 'अत्र तु प्रद्योतस्य प्रियदुहितरं वत्सराजोऽत्र जहे' इति मेघदूतोक्तिमनुसृत्य दुहितेत्युक्तम्] 'वसन्तस्य' इव 'समयः' आचारः यस्य स 'वसन्तसमयः' वसन्तवदाह्लादकरः [समयाः अपथाचारकालसिद्धान्तसंविदः इत्यमरः] 'वत्स' अतः 'कामः' कन्दर्पः 'नाम्ना' मदनमहोत्सवनाम्ना केवलं 'धृतिं' सन्तोषं 'कामं' यथेष्टम् 'उपैतु' लभताम्। 'अयं महान् उत्सवः' प्रमोदः 'पुनः' 'ममैव' इत्यहं 'मन्ये' उत्सवस्य उपकरणानि खलु समयतया ममैव विद्यन्ते। अयं महोत्सवो नाम्ना एव मदनस्य अर्थतस्तु ममैव इति तात्पर्यम्। [उत्प्रेक्षालङ्कारः। शार्दूलविक्रीडितं वृत्तम्। लक्षणन्तूक्तं प्राक्]।

NOTES.

राज्यम्—राजन् + यत् (the न of राजन् is dropped when यत् is affixed in the sense of भाव or कर्म्म ; otherwise राजन्यः, see Tika)। शत्रु—शातयति हिनस्ति इति शत्रुः, शद + णिच् + क्रु कर्त्तरि। योग्य—योगाय प्रभवति इति योग + यत् by 'योगाद् यच्च' i. e. यत् and ठञ् are affixed to योग)। न्यस्त—नि + अस् (to throw) + क्त कर्म्मणि। समस्त—सम् + अस् (to throw) + क्त कर्म्मणि ; heaped together i. e. entire. सम्यक्—सङ्गतम् अञ्चतीति सम् + अञ्च + क्विन् (सम् becomes सम्यि by 'सम सम्यि')। पालन—पा to protect) + णिच् + ल्युट् भावे। प्रद्योतस्य—Pradyota is described here as the father of the queen Vasavdatta. In the Kathasaritsagara, however, Vasavdatta is said to be the daughter of Chandamahasena of Ujjayiny. It should be observed that the Kathasaritsagara is based on the Vrihatkatha of Gunadhya, which itself is a collection of interesting popular stories handed down from antiquity. It may be that the ancient version of the story represented Vasavdatta to have been the daughter of king Prodyota. This view of the case receives support from a certain verse in the Meghaduta (though it is suppos-

ed to have been an interpolation) which run thus :...प्रद्योतस्य प्रियदुहितरं वत्सराजोऽत्र जह्रे। वसन्तसमयः—behaving like (i. e. as charming as) spring ; समय means behaviour (See Tika). कामम्—an अव्यय, as much as possible. अयं मम पुनर्मन्ये महान् उत्सवः - this sentiment of the king becomes realised by सागरिका worshipping him with flowers under the wrong idea of his being मदन in flesh and blood. Each of the facts राज्यं निर्जित-अरु &c. contributes to the king's pleasure and makes the festival more enjoyable to him. विदूषक—rendered as 'the fool or jester',a Brahman excessively fond of eating (see Tika).

विदूषकः—(सहर्षम्।) भो बअस्स, एव्वं णेदं। अहं उण जाणामि ण भवदो ण कामदेवस्स मम ज्जेव्व एक्कस्स बम्हणबडुअस्स अअं मअणमहूसवो। जस्स किदे पिअवअस्सेण एव्वं मन्तीअदि। (विलोक्य) ता किं इमिणा। पेक्ख पेक्ख दाव इमस्स महुमत्तकामिणीजणमअंगाहगहिदसिङ्गकजलप्पहारणच्चन्तणाअरजणजणिदकोदूहलस्स समन्तदो सच्छन्दमद्दलोद्दामचच्चरीसद्दमुहररत्थामुहसोहिणो पइण्णपडवासपुञ्जपिञ्जरिददहदिसामुहस्स सस्सिरीअदं मअणमहूसवस्स।

भो वयस्य, एवं न्विदम्। अहं पुनर्जानामि न भवतो न कामदेवस्य ममैवैकस्य ब्राह्मणवटुकस्यायं मदनमहोत्सवः। यस्य कृते प्रियवयस्येनैवं मन्त्र्यते। तत्किमनेन। प्रेक्षस्व प्रेक्षस्व तावदस्य मधुमत्तकामिनीजनस्वयंग्राहगृहीतशृङ्गकजलप्रहारनृत्यन्नागरजनजनितकौतूहलस्य समन्ततः स्वच्छन्दमर्दलोद्दामचर्चरीशब्दमुखररथ्यामुखशोभिनः प्रकीर्णपटवासपुञ्जपिञ्जरितदशदिङ्मुखस्य सश्रीकतां मदनमहोत्सवस्य।

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* मन्द्रलोद्दाम इति क्वचित् पाठः।

বিদূষক। [সহর্ষে] হে বয়স্য, ইহা যথার্থ, আমার কিন্তু মনে হয় এই মহোৎসব আপনারও নয় কন্দর্পেরও নয়; আমারই এই ব্রাহ্মণ বালকের এই মদনমহোৎসব; যে মহোৎসবের বিষয় প্রিয় বয়স্য এইরূপ বলিতেছেন। [অবলোকন করিয়া] এ আলোচনা করিয়াই বা ফল কি; দেখুন, মদনমহোৎসবের শোভা দেখুন; মধুপানে মত্ত কামিনীগণ কর্ত্তৃক স্বয়ং কণ্ঠে গৃহীত, পিচকারীর জলে তাড়িত, নৃত্যপরায়ণ নাগর জনের দ্বারা ইহার দর্শনেচ্ছা কেমন বিবর্দ্ধিত হইতেছে; চতুর্দ্দিকে ধীরে ধীরে স্বচ্ছন্দ-ভাবে সমুদ্গত উদ্দাম করতালি দ্বারা নিনাদিত প্রশস্ত রাজপথে ইহার কেমন শোভা; এবং আবির কুঙ্কুমাদির রাশি প্রক্ষিপ্ত হওয়াতে দশদিঙ্মুখ ইহাতে কেমন পিঞ্জরবর্ণ হইয়াছে।

Bidushaka. [*With joy.*] Oh! Friend, it may be so. But I think that this festival in honour of the God of Love about which you speak so is neither yours nor of the God of Love; but it is indeed a festival of mine, this young Brahmin lad. [*Looking at it.*] What is the use of (talking thus)? Behold, oh! behold, the beauty and charmingness of this great festival of Cupid, in which the face of the ten quarters has been tinged red and yellow by heaps of fragrant powders scattered round; a strong curiosity for which is awakened by the townsfolk dancing on account of being struck with water proceeding from syringes, and embraced round the neck by the women drunken with wine; and which looks beautiful at the openings of the high ways resounding with clappings of the hand rising deeply, clamourously and with ease from all sides.

বিদূ। বটুঃ বালকঃ। মধুনা মদ্যেন মত্তঃ কামিনীজনঃ তেন স্বয়ংগ্রাহেণ স্বয়ংকৃতকণ্ঠাশ্লেষেণ গৃহীতা; তথা শৃঙ্গকাণাং জলক্রীড়ার্থযন্ত্রাণাং জলপ্রহারেণ নৃত্যন্তঃ প্রমোদাতিশয়েন হেতুনা নর্ত্তনপরাঃ যে নাগরজনাঃ নৈগমাঃ বিদগ্ধাঃ পুমাংসঃ তৈঃ 'জনিতং কৌতূহলং' যত্র তস্য, 'মধুমত্তকামিনীজনস্বয়ংগ্রাহগৃহীতশৃঙ্গকজল-প্রহারনৃত্যন্নাগরজনজনিতকৌতূহলস্য'; আসবোন্মত্তরমণীজনকৃতকণ্ঠগ্রহশৃঙ্গক-জলতাড়নোল্লাসিতনর্ত্তনপরবিদগ্ধবিটাপাদিতরামণীয়কস্য। স্বয়মাত্মনাগ্রাহঃ ইতি স্বয়ংগ্রাহঃ [সহসুপেতি সমাসঃ] 'স্বচ্ছন্দাঃ' অনারতা 'মন্যরাঃ' আমন্দ্রাঃ

उद्दामाः' उद्धताय ये 'चर्चरीशब्दाः हस्ततालशब्दाः तैः 'मुखरं सशब्दं' यत् 'रथ्यामुखं' विस्तीर्णसरणिमुखं तत्र 'शोभते' यः तस्य [ताच्छील्ये णिनिः] 'स्वच्छन्दमन्यरीद्दामचर्चरीशब्दमुखररथ्यामुखशोभिनः' अनवमुद्गच्छदामन्द्रोद्धतहस्ततालशब्दनिनादितराजमार्गमाधुरीकस्य। रथमर्हति इति 'रथ्या' विस्तीर्णः राजमार्गः [रथ्या रथौघविशिखावर्त्तनीषु च योषिति इति मेदिनी]। 'प्रकीर्णैः प्रचिप्तैः 'पटवासानां पिष्टातकानां [पिष्टातः पटवासः इत्यमरः] 'पुञ्जैः' ओघैः 'पिञ्जरितानि' पीतीकृतानि 'दश दिशामुखानि' दिगवकाशाः येन यस्य वा तस्य 'प्रकीर्णपटवासपुञ्जपिञ्जरितदशदिशामुखस्य' प्रचिप्तपिष्टातकौघपिञ्जरीकृतदिङ्मण्डलस्य। पिञ्जरं करोतिइतिपिञ्जरयति [तत् करोति तदाचष्टे इति णिच्, ततः कर्म्मणि क्तः। आपं चैव हलन्तानां यथा वाचा निशा दिशा, इति पाचिक टाप्प्रत्ययेन दिशाशब्दष्टावन्तः]। 'श्रिया' शोभया 'सह' वर्त्तते इति 'सश्रीकः,' तस्य भावः इति 'सश्रीकता,' ताम्]।

NOTES.

मधु—'मकरन्दस्य मद्यस्य माक्षिकस्य च वाचकः। अर्द्धर्चादिगणे पाठात् पुंनपुंसकयोर्मधुः॥" स्वयंग्राहग्रहीत—held in voluntary embrace. शृङ्गक—syringe (पिचकारी)। नागर—नगर+अण्। मधुमत्त...कौतूहलस्य. स्वच्छन्द...शोभिनः and प्रकीर्ण...दिशामुखस्य are adjectives qualifying मदनमहोत्सवस्य॥ उद्दामाः—उद्गताः दाम्नः इति उद्दामनः ('निरादयः क्रान्ताद्यर्थे पञ्चम्या' इति प्रमौ समासः) यद्वा उद्दाम इति अदन्तः शब्दः यथोत्तरचरिते उद्दामं ज्वलिष्यतः। चर्चरीशब्दमुखरम्—resounding with clappings of the hand. रथ्या—high way, प्रकीर्ण—प्र+कृ+क्त। पटवासपुञ्जाः—heaps of fragrant powders. पिञ्जरित—rendered yellow, पिञ्जरि (नाम धातु by adding णिच् to पिञ्जर)+क्त कर्म्मणि। सश्रीकता—attractiveness, beauty ; बहुव्रीहौ वैभाषिकः कः।

राजा—(सहर्षं समन्तादवलोक्य) अहो, परां कोटिमधिरोहति प्रमोदः पौराणाम्। तथाहि।

कीर्णैः पिष्टातकौघैः कृतदिवसमुखैः कुङ्कुमच्छोदगौरै-
र्हैमालंकारभाभिर्भरनमितशिरःशेखरैः कैङ्किरातैः।
एषा वेषाभिलक्ष्यस्वविभवविजिताशेषवित्तेशकोशा
कौशाम्बी शातकुम्भद्रवखचितजनेवैकपीता विभाति ॥११॥

अपि च।

धारायन्त्रविमुक्तसंततपयःपूरप्लुते सर्वतः
सद्यःसान्द्रविमर्दकर्दमकृतक्रीडे क्षणं प्राङ्गणे।
उद्दामप्रमदाकपोलनिपतत्सिन्दूररागारुणैः
सैन्दूरीक्रियते जनेन चरणन्यासैः पुरः कुट्टिमम् ॥ १२ ॥

রাজা। [সহর্ষে চারিদিকে দৃষ্টিপাত করিয়া]। পুরবাসীদিগের প্রমোদ চরম সীমায় উপস্থিত হইয়াছে। কুঙ্কুমচূর্ণের ন্যায় পীতবর্ণ, এবং দিবসপ্রারম্ভের ন্যায় লোহিতপীতবর্ণসমুৎপাদক এই প্রক্ষিপ্ত পটবাস সমূহের দ্বারা, স্বর্ণনির্ম্মিত অলঙ্কার-প্রভা দ্বারা, এবং ভারে আনমিত অশোকপুষ্পগ্রথিত শিরোভূষণ স্রগ্‌দাম দ্বারা, এই কৌশাম্বীনগরীস্থ জনসমূহ দ্রুত স্বর্ণ রঞ্জিতের ন্যায় হওয়াতে ইহা যেন অবিচ্ছিন্ন এক পীতবর্ণের ন্যায় শোভা পাইতেছে; ইহার অধিবাসীদিগের পরিচ্ছদের দ্বারা অনুমেয় সম্পদে ধনপতি কুবেরেরও অশেষ ধনসম্পদ্ পরাভূত হইয়াছে।

এবং

ধারাযন্ত্র (ফোয়ারা) হইতে নির্ম্মুক্ত অবিরত জলপ্রবাহের দ্বারা যাহা সকলদিকে আপ্লাবিত, এবং তৎক্ষণাৎ নিবিড় পদমর্দ্দনে সমুৎপাদিত কর্দ্দমে যে স্থানে সকলে ক্রীড়া করিতেছে সেই ঐ প্রাঙ্গণে পুরোবর্ত্তী শিলাদির দ্বারা বদ্ধস্থানটী, উচ্ছৃঙ্খল প্রমদাগণের কপাল হইতে পতিত সিন্দূর রঙ্গে অরুণ চরণ বিক্ষেপের দ্বারা লোকে সিন্দূরবর্ণ করিয়া তুলিয়াছে।

King. [*Looking all about with joy.*] Oh ! the joy of the citizens has reached its highest excess.

For :—This Kausambi, by whose riches displayed by means of

the splendid garments (of the citizens) the entire wealth of the Lord of wealth has been put to the back-ground ; having become an unbroken sheet of yellow, on account of the scattered heaps of fragrant dusts red as saffron-powders and appearing therefore to have made (the tinge of) day-break as it were, also by means of the lustre of golden ornaments and by reason of the crest-garlands made of *Asoka* flowers bending under weight, appears as if its people have been gilt with molten gold.

Also :

In the court-yard which has been drowned on all sides by constant streams of water gushing out of (artificial) fountains and shower-baths, and where in the mud caused instantly by thick treading the people are playing, the paved floor before us is rendered of a vermilion colour by men with their foot steps red on account of the tinge of vermilion falling from the brow of unrestrained women.

राजा। पुरे निवसन्ति ये ते पौराः पुरवासिनः [पुरशब्दादण्] 'परा' चरमा ; 'कोटिः' प्रकर्षः [कोटिः स्त्री धनुषोऽग्रेऽग्रौ संख्याभेदप्रकर्षयोः इति मेदिनी] 'प्रमोदः' हर्षातिशयः [मुदधातोः घञिरूपम्]।

कीर्णैरिति। अन्वयः। कृतदिवसमुखैः कुङ्कुमचोदगौरैः कीर्णैः पिष्टातकौघैः हेमालङ्कारभाभिः, कैङ्किरातैः भरनमितशिरःशेखरैः एकपीता वेषाभिलक्ष्यखविभवविजिताशेषवित्तेशकोषा एषा कौशाम्बी शातकुम्भद्रवखचितजना इव विभाति ॥११॥

'दिवसस्य मुखं' प्रारम्भः [मुखं निःसरणे वक्त्रे प्रारम्भोपाययोरपि इति मेदिनी] इति 'दिवसमुखं' 'कृतं' जनितं 'दिवसमुखं' यैः तैः 'कृतदिवसमुखैः' पिष्टातकानां पीतरक्तत्वात् दिनारम्भे इव लोहितीकृतदिक्चक्रवालैः 'कुङ्कुमानां' काश्मीरजन्मनां 'चोदैः' यूथैरिव 'गौरैः' पीतैः [चोदः स्यात् पुंसि रजसि पेषणे च प्रकीर्त्तितः, गौरः श्वेतेऽरुणे पीते विशुद्धे चाभिधेयवत् इति च मेदिनी] 'कुङ्कुमचोदगौरैः' वाह्लीकचूर्णपीतैः 'कीर्णैः' समन्तात् विचिन्नैः 'पिष्टातकानां' पटवासानां 'ओघैः' राशिभिः, तथा 'हेम्नः' सुवर्णस्य 'अलङ्काराणां भूषणानां 'भाभिः' द्युतिभिः जाम्बूनदभूषणप्रभाभिः, 'कैङ्किरातैः' किङ्किरातपुष्पनिर्म्मितैः, किङ्किरातः अशोकः इत्यर्थः,

'भरेण' गुरुत्वात् 'नमित्यस्य शिरसः' मूर्द्ध्नः 'शेखरैः' पुष्पदामभिः [भरनमित-शिखैरिति क्वचित् पाठः ; किङ्किरातः कामः तस्य इमे इति कैङ्किराताः कामिनः इति व्याख्यानमपि दृश्यते तथात्वे स्रग्भारविनमन्मूर्द्धभिः कैङ्किरातैः कामिभिरित्यन्वयः] एभिः साधनैः 'एकपीता' अविभिन्नपीतवर्णा, 'वेशैः' परिच्छदैः परिच्छदैः 'अभिलक्ष्याः' अनुमेयाः ये 'स्वविभवाः' सम्पदः तैः 'विनितः' अधःकृत 'अशेषः' समग्रः 'वित्तेशस्य' धनपतेः कुवेरस्य 'कोषः' धनं यया सा 'वेशाभिलक्ष्य-स्वविभवविनिताशेषवित्तेशकोषा', नागरिकाणां परिच्छदानुमेयसम्पत्तिरस्कृतनर वाहनविभवा [कोषोऽस्त्री कुम्भले खड्गपिधानेऽर्थौघदिव्ययोरिति अमरः] 'एषा कौशाम्बी' नगरी 'शातकुम्भस्य' सुवर्णस्य 'द्रवेण' 'खचिता' विच्छुरिता 'जनाः' यस्यां सा 'शातकुम्भद्रवखचितजना' द्रुतसुवर्णरसविच्छुरितपौरा 'इव आभाति' [हिरण्यं हेम हाटकं तपनीयं शातकुम्भमित्यमरः। खच्ञातेः कर्म्मणि क्तः खचितः। अत्र श्लोके उत्प्रेक्षालङ्कारः। समद्विमद्वस्तुवर्णनात् उदात्तालङ्कारश्च। अत्र स्रग्धरावृत्तम्]।

अनल्पमुत्क्षिप्तैः पटवासचूर्णैः, शेखरीकृताशोकपुष्पकान्तिभिः, सौवर्णभूषण-प्रभाभिश्च समन्तात् पीतिमानमापादितेषु आशामुखेषु कौशाम्बीनगरी द्रुतहाटकर-सेन सर्व्वतः विलिप्तेवाभातीत्युत्प्रेक्षा।

अपिचेति—अन्वयः। सर्वतः धारायन्त्र विमुक्तसन्ततपयःपूरप्लुते सद्यःसान्द्र-विमर्दकर्दमकृतक्रीडे प्राङ्गणे पुरः कुट्टिमम् उद्दामप्रमदाकपोलनिपतत्सिन्दूर-रागारुणैः चरणन्यासैः जनेन चर्णं सैन्दूरीक्रियते ॥ १२ ॥

'सर्व्वतः' समन्तात् 'धारायाः' जलधारायाः 'यन्त्राणि' "अनेकसञ्चारचतुरान्त-र्विवरावभासितशालभञ्जिकाप्रभृतीनि" तै 'विमुक्तानि' पातितानि 'सन्ततानि' अविच्छिन्नानि 'पयांसि' जलानि तेषां 'पूरैः' प्रवाहैः ओघैरिति यावत् 'प्लुते' परिव्याप्ते जलजन्तुनिपतदविरलवारिधाराप्लाविते, 'सद्यः' जलपातक्षणे एव 'सान्द्रेण' निविडेन 'विमर्द्देन' चरणसम्पातीत्येन यः 'कर्द्दमः' जम्बालः तेन 'कृता क्रीडा' यस्मिन् तत् तथोक्ते अनवरतचरणसम्पातजनितजम्बालकृतक्रीडे 'प्राङ्गणे' अजिरे [अङ्गनं चत्वराजिरे इत्यमरः] 'पुरः' अग्रतः स्थितमित्यर्थः 'कुट्टिमं' बद्धभूमिः [कुट्टिमोऽस्त्री निबद्धाभूरिति कोषान्तरम्] दाम्नः शृङ्खलायाः उद्गतानां उद्दामां'

उच्छृङ्खलानां 'प्रमदानां' उत्कटयौवनानां नारीणां 'कपोलेभ्यः निपतता' विगलतां सिन्दूराणां 'रागेण' लौहित्येन 'अरुणैः' उद्धतनृत्यद्युवतीजनललाटविगलत्सिन्दूररक्तैः 'चरणन्यासैः' पादक्षेपैः 'जनेन क्षणं' मुहूर्त्तम् 'सैन्दूरीक्रियते' शोणत्वं नीयते। सिन्दूरेण रक्तम् इति सैन्दूरम् [अण्प्रत्ययः] असैन्दूरं सैन्दूरं क्रियते इति सैन्दूरीक्रियते [अभूततद्भावे च्विः वृत्तं शार्दूलविक्रीडितम्।]

११। वेशाभिलक्ष्यस्वविभवविजिताशेषवित्तेशकोषया एतया कौशाम्ब्या शातकुम्भद्रवखचितजनया इव एकपीतया विभायते।

१२। जनः पुरः कुट्टिमम् सैन्दूरीकरोति।

NOTES.

परां कोटिम् अधिरोहति—reaches its acme. प्रमोदः—gaiety. कौशाम्बी एकपीता विभाति—Kausambi appears one yellow ; how ? पिष्टातकौघैः—by heaps of fragrant dusts, हेमालङ्कारभाभिः—by the lustre of gold ornaments, कैङ्किरातैः...शेखरैः—(and) by chaplets of Asoka flowers. Hence the city looks as if its people have been gilt with molten gold (शातकुम्भद्रवखचितजना इव)। कृतदिवसमुखैः—the red fragrant dusts floating in the air appeared to have introduced the dawn (when by the red rays of the rising sun all around looks red). भाभिः—भास् (to shine) + क्विप् भावे = भास्। नमित – नमि (नम् + णिच्) + क्त. By 'ज्वलह्वलह्मलनमाम् अनुपसर्गाद् वा' नम with णिच् added yields नमयति and नामयति, but नमयति only when preceded by a preposition (उन्नमयति)। कैङ्किरातैः—made of किङ्किरात or Asoka flowers. It may also be taken as a noun meaning amorous people ; in that case भरनमित &c. is an adjective qualifying it. विजित—जि with वि and परा becomes आत्मनेपदी ('विपराभ्यां जेः')। वित्तेश—Kuvera, the lord of wealth. वेष and कोष are also written वेश and कोश। शातकुम्भ—gold.

धारायन्त्र—artificial fountains. विमुक्त—वि + मुच् + क्त। संतत—सम् + तन् + क्त। सद्यः—समाने अहनि सद्यः (निपातन by 'सद्यःपरुत्परारि—")। चणम् अत्यन्तसंयोगे २या। प्राङ्गणे—The dental न of अङ्गन is changed into cerebal ण, on account of the letter र in the prefix प्र in प्राङ्गण ; according to the rule "कृत्यचः" that is to say the dental न of any कृदन्त affix coming after a vowel is changed into the cerebral ण, if र (or ष) of any prefix (उपसर्ग) precedes it. अङ्गन = अच + ल्युट् (अन) ; according to some the word is spelt with ण (नकारस्य बाहुलकात् णत्वम् इत्येके) as अङ्गण। सैन्दूरीक्रियते—turned into vermilion colour. सिन्दूर + अण् = सैन्दूर ; सैन्दूर + चि + कृ + लट् ते कर्मणि। कुट्टिमम्—pavement. न्यास—नि + अस् (to throw) + घञ्. अस् has आस्यत् in लङ् ; preceded by a preposition it takes the आत्मनेपद optionally (उपसर्गाद् अस्यत्यूह्योर्वा वचनम्'), as निरास्यत्, निरास्यत।

विदूषकः—(विलोक्य) एदंपि दाव सुविअड्ढजणजलभरिदसिङ्गकजलप्पहारमुक्कसिक्कारमणोहरं वारविलासिणीविलसिदं आलोअदु पिअवअस्सो।

इदमपि तावत्सुविदग्धजनजलभृतशृङ्गकजलप्रहारमुक्तसीत्कारमनोहरं वारविलासिनीविलसितमालोकयतु प्रियवयस्यः।

विदूषक। [विलोकन करिया] प्रिय वयस्य, सुरसिक नागर जनेर द्वारा परिपूरित पिचकारीर जलप्रहारे समुच्चारित शीत्कार शब्दे मनोहर वारविलासिनीदिगेर अङ्गभङ्गी अवलोकन करुन।

Bidushaka. [*Looking.*] Look, my dear friend, at these wanton sports also of the public women charming because of the hissing sound emitted on account of the discharge of water from syringes filled by libertines.

विदू। 'सुविदग्धैः जनैः नागरलोकैः आपूरितानि यानि 'शृङ्गकाणि', क्रीडाम्बुयन्त्राणि [शृङ्गं प्रभुत्वे शिखरे चिह्ने क्रीडाम्बुयन्त्रके इति मेदिनी] तेषां

सम्बन्धिभिः 'जलप्रहारैः' वारिपातैः 'मुक्ताः' ये 'शीत्कारा:' 'शीदित्यव्यक्तशब्दाः तैः 'मनोहरं' दर्शनीयं 'वारविलासिनीनां' गणिकानां वारः सङ्घः तस्य विलासिन्यः नार्य्यः इति वारविलासिन्यः। यत् विलसितम् अङ्गक्रियादिकं तत् पश्यतु।

NOTES.

विदग्ध—वि + दह + क्त ; lit. पोड़खेगी hence bold, forward. शीत्कार—शीत् anonomatopoetic word) + कृ + घञ्. The rule for समास is 'अनुकरणञ्चानितिपरम्' ; so when इति follows, no समास takes place, as इम् इति कृत्वा but इङ्कृत्य।

राजा—(विलोक्य) वयस्य, सम्यग्दृष्टं त्वया। कुतः।

अस्मिन्प्रकीर्णपटवासकृतान्धकारे
दृष्टो मनाङ्मणिविभूषणरश्मिजालैः।
पातालमुद्यतफणाकृतिशृङ्गकोऽयं
मामद्य संस्मरयतीव भुजङ्गलोकः॥ १३॥

राजा। [अवलोकन करिया] वयस्य, तुमि सुन्दर देखियाछ ;—येहेतु प्रक्षिप्त पटवासेर चूर्णे समुत्पन्न एई अन्धकारे मणिमय भूषणेर किरण समूहेर साहाय्ये ईषत् दृष्ट, फणाकृति पिच्‌कारी ऊर्द्धे उत्तोलित करिया राखियाछे ये एई भुजङ्ग (कामुक) लोक ईहारा आमाके अद्य पातालेर विषय स्मरण करांइया दितेछे।

King. [*Beholding.*] You have observed well my friend. For—this host of gallants with raised syringes of the form of hoods of snakes, seen slightly through masses of rays of jewelled ornaments in this darkness brought on by scented powders scattered round, reminds me now of the neither world.

राजा। अस्मिन्निति। 'प्रकीर्णैः' प्रक्षिप्तैः 'पटवासैः' पिष्टातकैः 'कृतः' उत्पादितः 'अन्धकारः' ध्वान्तं यस्मिन् तस्मिन् अनवरतोड्डयमानपिष्टातकीपरीधावतरविरश्मिजाले 'अस्मिन्' स्थाने 'मणिविभूषणानां' मणिमयाभरणानां 'रश्मिजालैः' किरणसमूहैः 'मनाक्' ईषत् [किञ्चिदीषन्मनागल्पे इत्यमरः] 'दृष्टः' विलोकितः 'उद्यतानि', फणायाः आकृतिरिव आकृतिर्येषां तानि 'फणाकृतीनि' फणसदृशानि

'शृङ्गाणि' क्रीडाम्बुयन्त्राणि येन सः 'उद्यतफणाकृतिशृङ्गकः' अयं भुजङ्गलोकः' कामुकजनः सर्पगणश्चेति शब्दशक्तिमूलोध्वनिः [भुजङ्गः पन्नगेषिङ्गे इति अमरः] इदानीं 'मां पातालं' रसातलं 'संस्मरयतीव' पातालचित्रं मम मानसे समुपस्थापयति इव। [उत्कण्ठा पूर्व्वकस्मरणे स्मरतिर्घटादिः, तेन च मित्वात् णौ ह्रस्वः। अन्यत्र स्मारयति]। रसातलेऽपि सूर्य्यकिरणसम्पाताभावात् प्रसरत्तमःसन्ततौ शिरोरत्नांशुभिरुद्दैः उद्यतफणः फणिगणोदृश्यते अतः अयं भूलोकोऽपि मे पातालमिव प्रतिभाति। [सदृशानुभवात् पातालरूपवस्तुस्मृतिः इति स्मरणालङ्कारः। स्मरणं खलु अनुभवजन्यम् इह तु राज्ञः पातालानुभवासम्भवात् कविप्रौढोक्तिनिबन्धनं स्मरणमित्युत्प्रेक्षा। अनयोरङ्गाङ्गिभावात् सङ्करः। वसन्ततिलकं वृत्तम्।] यद्वा नागकविप्रौढोक्तिः बाल्ये राज्ञः पाताले गमनं पुराविद्भिः वर्णितम्।

१३। मनाक्दृष्टेन उद्यतफणाकृतिशृङ्गकेण अनेन भुजङ्गलोकेन अहं पातालं संस्मर्य्ये।

NOTES.

मनाक्—अव्यय, slightly. उद्यत—uplifted, उद्+यम्+क्त कर्म्मणि। संस्मरयति—The root स्मृ, when it means उत्कण्ठा or anxiety, belongs to the class घटादि and does not admit of the prolongation (दीर्घ) of its final vowel in presence of the causativo affix, Hence the form संस्मरयति। If it is remembered that the king Udayana, in his boyhood was on one occasion taken to the nether world by a serpent whom he saved from the clutches of a snake-charmer, then the propriety of the application of the root स्मृ here becomes manifest. भुजङ्गलोक—Gay people, also serpents (dwelling in पाताल)। उद्यतफणाकृतिशृङ्गकः—the syringes held up by them appeared like so many hoods (and the people thus resembled the serpents).

विदूषकः—(विलोक्य) भो वअस्स, एसा क्खु, सअणिआ

मअणसरिसं वसन्ताभिणअं णच्चन्ती चूदलदिआए सह इदो जेव्व आअच्छदित्ति अवलोएदु पिअवअस्सो।

भो वयस्य, एषा खलु मदनिका मदनसदृशं वसन्ताभिनयं नृत्यन्ती चूतलतिकया सहित एवागच्छतीत्यवलोकयतु प्रियवयस्यः।

विदूषक। [अवलोकन करिया] এই মদনিকা বসন্তোৎসবে মদনানুরূপ নৃত্য করিতে করিতে চূতলতিকার সঙ্গে এই দিকেই, আসিতেছে; অবলোকন করুন, প্রিয় বয়স্য!

Bidushaka. [*Seeing.*] O my friend, here comes Madanika along with Chutalatika, dancing in a manner expressive of the joy of this vernal festival and befitting her passion; Behold it, my dear friend.

विदू। 'मदनस्य' मन्मथभावस्य इत्यर्थः 'सदृशम्' अनुरूपम् इत्यर्थः 'वसन्तस्य अभिनयो' यस्मिन् कर्म्मणि तद् यथा तथा 'वसन्ताभिनयं'। क्रियाविशेषणमिदं द्वयं।

NOTES.

मदनसदृशम्—in accordance with her excitement; सदृश—समान + दृश् + कन् ('समानान्ययोश्चेतिवाच्यम्')। वसन्ताभिनयम्—in a manner indicating her joy at the vernal festival; both are adverbs qualifying नृत्यन्ती। मदनिका and चूतलतिका are two of the queen's attendants.

(ततः प्रविशतो मदनलीलां नाटयन्त्यौ द्विपदीखण्डं गायन्त्यौ चेट्यौ)

(मदनिका गायति)

कुसुमाउहपिअदूअओ मउलाइदबहुचूअओ।
सिढिलिअमानग्गहणओ वाअदि दाहिणपवणओ॥ १४॥

कुसुमायुधप्रियदूतको मुकुलायितबहुचूतकः।
शिथिलितमानग्रहणको वाति दक्षिणपवनकः॥ १४॥

विअसिअबउलामोअओ कङ्खिअपिअअणमेलओ। *
पडिबालणअसमत्थओ भम्मइ जुवईसत्थओ ॥ १५ ॥
इह पठमं महुमासो जणस्स हिअआइं कुणइ मिदुलाइं।
पच्छा विद्धइ कामो लद्धप्पसरेहिं कुसुमबाणेहिं ॥ १६ ॥

विकसितबकुलामोदकः काङ्क्षितप्रियजनमेलकः।
प्रतिपालनासमर्थको भ्राम्यति युवतिसार्थकः ॥ १५ ॥
इह प्रथमं मधुमासो जनस्य हृदयानि करोति मृदुलानि।
पश्चाद्विध्यति कामो लब्धप्रसरैः कुसुमबाणैः ॥ १६ ॥

[তাহার পর মত্তার লীলা অনুকরণ করিয়া দ্বিপদীখণ্ড গান করিতে করিতে চেটীদ্বয়ের প্রবেশ]

মদনিকা। [গান করিতেছে] কুসুমায়ুধের প্রিয়দূত বহুচূতবৃক্ষের মুকুলের বিকাশক অভিমানিনীর মানগ্রহের শিথিলতাসম্পাদক দক্ষিণ পবন বহিতেছে।

যুবতি সমূহ বকুল পুষ্পের আমোদ পরিত্যাগ করত, প্রিয় জনের সঙ্গমপ্রার্থী হইয়া এবং প্রতীক্ষা করিতে অসমর্থ হইয়া ভ্রমণ করিতেছে।

মধুমাস প্রথমে লোকের হৃদয় মৃদু করিয়া দেয়; পরে লব্ধপ্রবেশ বাণের দ্বারা কুসুমায়ুধ তাহাদিগকে বিদ্ধ করে॥

[*Then enter two maid-servants, singing a particular kind of song and representing the action of one drunk.*]

Madanika. [*Sings.*] There blows the Southern wind, the favourite messenger of the flower-armed God; which has made many mango trees put forth blossoms; and has slackened the anger (of sensitive women).

The host of youthful women, possessing the sweet odour of the *vakul* flowers, longing for union with their sweet-hearts and impatient of waiting, wanders about.

The sweet spring season renders the hearts of men soft at first; and then the God of Love pierces them with his flower shafts to which an opportunity is (thus) offered.

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* विरहिष इति पाठभेदः।

'मदनस्य लीला विलासक्रिया इति 'मदनलीला' ताम्। 'नाटयन्त्यौ' अभिनयन्त्यौ। 'द्विपदीखण्ड" गीतविशेषः।

भवेत् द्विपदिका गीति र्भरतेन प्रकीर्त्तिता।
भवेच्चतुर्भिश्चरणै स्त्रयोदशकलात्मकैः॥ इति लक्षणम्।

'चेटी'—किङ्करी'

मदनिका। कुसुमान्येव आयुधं यस्य स 'कुसुमायुधः' कन्दर्पः तस्य 'प्रियः दूतः' इति 'कुसुमायुधप्रियदूतः'। ततः स्वार्थे कप्रत्ययः [दूतनिभ्यां दीर्घश्चेति क्तः धातोः दीर्घः च। स्यात् सन्देशहरो दूतः] मलयानिलः कन्दर्पस्य वार्त्तां हरति इति रूपणम्। 'मुकुलायिताः' समुद्गतमुकुलाः इत्यर्थः 'बहवः चूताः' सहकारवृक्षाः येन स 'मुकुलायितबहुचूतकः' [शेषाद्वा विभाषा इति समासान्तः कः। शब्दवैरकलहाभ्रकथाप्रबन्धेषु मुकुलशब्दस्य अग्रहणात् भ्रशादिषु लोहितादिषु च अपाठात् मुकुल शब्दात् क्लृप्त्यर्थे च्व्यर्थे वा क्यङ्प्रत्ययस्य, क्यषो वा अनवसरः। मुकुलवन्त इव आचरन्ति इति विग्रहे ['कर्त्तुः क्यङ् सलोपश्च' इति सूत्रेण उपमानभूतात् कर्त्तुः क्यङ्प्रत्यये विन्मतोर्लुक् इति इष्ठेयसुन्भिन्नेऽपि क्यङि परतः अतिदेशेन मतोर्लुकि मुकुलायन्ते इति सिद्धम्। ततः हेतुमति णिचि कर्म्मणि क्तः]।

शिथिलं करोति इति शिथिलयति [क्लृप्त्याख्याने णिच्। ततः कर्म्मणि क्तः] 'शिथिलितं मानस्य ग्रहणं' येन सः 'शिथिलितमानग्रहणकः' [शैषिकः कः] 'विकसितः' समन्तात् विसारीकृतः इत्यर्थः 'वकुलस्य' केसरपुष्पस्य 'आमोदः' अतिनिर्हारी गन्धः येन स विकसितवकुलामोदकः" [अत्रापि शैषिकः कः]। मुखसौधुगण्डूषदानेन केसरविकासात् तथा व्यपदेशः इति भावः। [विरहितः त्यक्तः वकुलामोदः येन इति विरहितकुलामोदकः इति पाठः न मनोरमः]। मेलकः सङ्गमः [मेलके सङ्गसङ्गमौ इत्यमरः]। 'काङ्क्षितः' अभिलषितः 'प्रियजनस्य' वल्लभजनस्य 'मेलकः' येन स 'काङ्क्षितप्रियजनमेलकः'। 'प्रतिपालने' प्रतीक्षये 'असमर्थकः' अशक्तः इति 'प्रतिपालनासमर्थकः' कालक्षेपासहिष्णुरित्यर्थः। [असमर्थकः इत्यत्र कप्रत्ययः स्वार्थे। सार्थः एव इति सार्थकः स्वार्थिकः कः। सार्थो वणिक्समूहे स्यादपि सङ्घातमात्रके इति मेदिनी]।

गीतिद्वयमेतत् पूर्व्वोक्तलक्षणसद्भावात् द्विपदीखण्डम्।

'मधुः' वसन्तः तस्य 'मासः' इति 'मधुमासः' वसन्तकालः इत्यर्थः। 'लब्धः प्रसरः' प्रवेशसौकर्य्यं यैः ते 'लब्धप्रसराः' तैः। 'कुसुमान्येव बाणाः' इति 'कुसुमबाणाः' तैः।

१४। ...प्रियदूतकेन,...चूतकेन,...मानग्रहणकेन दक्षिणपवनकेन वायते।

१५। ...मोदकेन...मेलकेन...समर्थकेन युवतिसार्थकेन भम्यते।

१६। मधुमासेन जनस्य हृदयानि मृदूनि क्रियन्ते। कामेन पश्चात् विध्यन्ते।

NOTES.

द्विपदीखण्डम्—a kind of song each foot of which has 13 मात्रास (See Tika); or 14 and 15 are द्विपदीखण्ड। चेटी—a female attendant. कुसुमायुध is Cupid; the love-inspiring south wind is called his प्रियदूत। दूत—दु + क्त (दूत and तात are by the rule 'दुतनिभ्यां दीर्घश्च')। मुकुलायित—The derivation of मुकुलायित requires an explanation. The word मुकुल does not come within the class शब्दादि or within भृशादि, or लोहितादि। Hence there is no room for the affix क्यङ् or क्यष्। A derivation however may be proposed. By the addition of the affix मतुप् the word becomes मुकुलवत्। Then in the sense of आचरण (acting) the affix क्यङ् is added to मुकुलवत् (मुकुलवन्त इव आचरन्ति; कर्त्तुः क्यङ् सलोपश्च); and by an extension of the aphorism विन्मतोर्लुक्, so as to cover other affixes than इष्ठ and ईयसुन् the base मुकुलाय is obtained, the अ of मुकुल being prolonged in the presence of य which does not belong to कृत् or सार्व्वधातुक; then again the causative affix णिच् is added to it, in order to convert it into a transitive verb; and then the past participial affix क्त is added to it in the passive voice. शिथिलिता—शिथिलि (शिथिल + णिच् करोत्यर्थे—नामधातु) + क्त कर्म्मणि। The south wind removes from the mind of sensitive women the idea of being slighted and makes them inclined to their lovers. विकसितबकुलामोदकः—the host of youthful damsels is

said to spread the fragrance of the बकुल flowers because by a poetic convention the tree requires to be sprinkled with liqour from their mouth before it is in full bloom. मेलक—union. प्रतिपालनासमर्थक:—impatient of dekay. युवति—the feminine form of युवन् by 'यूनस्ति:' ; युवती—यौति मिश्रीकरोति त्या इति यु+शतृ+ङीप् स्त्रियाम्। मधुमास:—the month of Chaitra. मृदुलानि करोति—softens. विध्यति—व्यध+लट् ति ; विव्याध विविधतु:, विव्यद्ध विव्यधिथ ; व्यत्स्यति ; अव्यात्सीत्।

राजा—(निर्वर्ण्य) अहो, मधुरोऽयमासां निर्भर: क्रीड़ारस:। तथाहि।

स्रस्त: स्रग्दामशोभां त्यजति विरचितामाकुल: केशपाश:
क्षीवाया नूपुरौ च द्विगुणतरमिमौ क्रन्दत: पादलग्नौ।
व्यस्त: कम्पानुबन्धादनवरतमुरो हन्ति हारोऽयमस्या:
क्रीड़न्त्या: पीडयेव स्तनभरविनमन्मध्यभङ्गानपेक्षम् ॥१७॥

রাজা। [নিপুণভাবে দৃষ্টি করিয়া] আহা, ইহাদের নিরতিশয় ক্রীড়ারস অতীব মধুর।

যেহেতু—

পয়োধর ভারে আনত মধ্য বা কটিদেশ ভগ্ন হইয়া যাইবে কিনা তদ্বিষয়ে গণনা না করিয়া নৃত্যপরায়ণা উন্মত্তা ঐ নারীর শিথিলবন্ধন এবং ইতস্ততঃ বিক্ষিপ্ত কেশকলাপ পুষ্পমালার দ্বারা বিরচিত শোভা পরিত্যাগ করিতেছে ; চরণলগ্ন নূপুরদ্বয় যেন দ্বিগুণতর ক্রন্দন করিতেছে, নিরন্তর কম্পবশতঃ আন্দোলিত হার পীড়িত হইয়াই যেন উহার বক্ষোদেশে অনবরত আঘাত করিতেছে।

King. [*Looking attentively.*] Ah ! sweet and charming is this strong attachment for pastimes and sports.

For,—the mass of hair of this woman mad after sports and playing quite unmindful of the breaking of the thin waist bending under the weight of her breasts, being unloosened from its knot and hanging disorderly, gives up the beauty produced by wreathes

(of flowers) The anklets about her feet are screaming, on account of pain as it were, doubly; and her chain being tossed about on account of constant shaking strikes against her chest.

राजा। 'निर्व्वर्ण्य' निपुणं विलोक्य [निर्व्वर्णनन्तु निध्यानं दर्शनालोकनेक्षणमित्यमरः] क्रीड़ारसः क्रीड़ानुरागः, निर्भर प्रगाढ़ः।

स्रस्त इति अन्वयः। स्तनभरविनमन्मध्यभङ्गानपेक्षम् क्रीड़न्त्याः चौरायाः अस्याः स्रस्तः आकुलः केशपाशः विरचितां स्रग्दामशोभां त्यजति। पादलग्नौ इमौ नूपुरौ च पीड़या इव द्विगुणतरं क्रन्दतः। व्यस्तः अयम् हारः कम्पानुबन्धात् अनवरतम् उरः हन्ति॥ १७॥

'स्तनयोः भरेण' पीनपयोधरभारेण 'विनमतः' नम्रीभवतः 'मध्यस्य चीणस्य मध्यदेशस्य भङ्गे नास्ति अपेक्षा' परिगणना यस्मिन् कर्म्मणि तद् यथा तथा इति 'स्तनभरविनमन्मध्यभङ्गानपेक्षम्' उत्कटनर्त्तनात् कृशो मध्यभागः पीवरकुचयुगास्फालनेन नितरां सन्नमितो भङ्गमियादित्यविगणय्यैव 'क्रीड़न्त्या' उद्दामं नृत्यन्त्याः 'चौवायाः' मत्तायाः [चौहमदे इति धातोः अनुपसर्गात् फुल्लचौवक्लथोल्लोघाः इति क्त प्रत्ययेन निपातः] 'अस्याः' चेष्टायाः 'केशस्य पाशः' कलापः [पाशः पक्षश्च हस्तश्च कलापार्थाः कचात् परे इत्यमरः] 'स्रस्तः' विगलितकवरीबन्धनः अतएव 'आकुलः' इतस्ततः विक्षिप्तः सन् 'विरचितां' यत्नतः सम्पादितां सृज्यते इति 'स्रक्' माला [सृजेः क्विप्] सा एव 'दाम' तस्य 'शोभा' इति 'स्रग्दामशोभा' शेखरीकृतपुष्पमालाविहितसौन्दर्य्यं तां 'त्यजति' जहाति। 'पादयोः चरणयोः 'लग्नौ' सक्तौ [लगधातोः क्तप्रत्ययेन निपातः] 'इमौ नूपुरौ' मञ्जीरौ 'द्वौ गुणौ' आवृत्तौ यत्र तत् 'द्विगुणं" [गुणस्त्वावृत्तिशब्दादिष्वेन्द्रियामुख्यतन्तुषु इति वैजयन्ती] अतिशयेन द्विगुणम् इति 'द्विगुणतरं' [उत्कर्षे तरप् प्रत्ययः] अत्यर्थमित्यर्थः 'क्रन्दतः' पीड़ावशादिव उच्चैः रुदितः। ध्वनतः इत्यर्थः। किञ्च 'कम्पस्य अनुबन्धात्' सातत्यात् अश्रान्तचलनात् 'अयं हारः व्यस्तः' मुहुरुत्क्षिप्तः सन् 'पीड़या इव' अनवरतमुत्क्षेपजनितया व्यथयेव [इति हेतूत्प्रेक्षा] 'अनवरतम् अस्याः उरः' वक्षःस्थलं 'हन्ति' ताड़यति प्रतिकृतिवाच्छयेव इति भावः। अत्र [स्रग्धरावृत्तम्]। नृत्योन्मत्तायाः अस्याः चेष्टायाः अविरतनर्त्तनवशात् स्खलितधम्मिल्लबन्धनः केशकलापः उद्दामलास्यः सम्वृत्तः। चरणयोरर्पितौ मञ्जुमञ्जीरौ

किमप्युद्भटं रणितं कुरुतः अनारतसञ्चलनेन उत्क्षिप्तावक्षिप्तश्च कण्ठविलम्बीहारः भुजरसि निपतति किञ्चास्याः तनुर्मध्यः अन्योऽन्यमुत्पीड्यत्पीनकुचयुगलास्फालनेन तथा नम्रतामुपैति यथा प्रतिक्षणं भङ्गशङ्कां जनयति इति तात्पर्य्यम्।

१७। स्रस्तेन आकुलेन केशपाशेन विरचिता स्रग्दामशोभा त्यज्यते। अस्याः पादलग्नाभ्यां नूपुराभ्यां क्रन्यते। व्यस्तेन अनेन हारेण उरः हन्यते।

NOTES.

निर्भरः क्रीड़ारसः—excessive attachment to sport. स्रस्तः—loose, स्रन्स्+क्त। आकुलः—hanging disorderly. केशपाशः—splendid mass of hair ('पाशः स्यात् केशपूर्वकः तत्संघे'।) चीवा—mad (चीव+क्त, see Tika). व्यस्तः—tossed about, वि+अस् (दिवादि)+क्त कर्म्मणि। अनुबन्ध—continuation, अनु+बन्ध+घञ्। अनवरतम्—without cessation, नञ्+अव+रम्+क्त। पीड़या इव—as if hurt and feeling pain (हेतूत्प्रेक्षा)। विनमत्—वि+नम्+शतृ; लुङ् अनंसीत्। उरः (सम्बानस) उरः हन्ति i. e. by way of retaliation (as it were,)

विदूषकः—(सहासम्) भो वअस्स, अहं वि एदाणं बद्धपरिअराणं मज्झे नच्चन्तो गाअन्तो मअणमहूसवं संमाणइस्सं।

राजा—(सस्मितम्) वयस्स, एवं क्रियताम्।

विदूषकः—भो वयस्य, अहमप्येतासां बद्धपरिकराणां मध्ये नृत्यन्गायन्मदनमहोत्सवं संमानयिष्यामि।

विदूषक। [सहास्ये] वयस्य, आमिও, नर्त्तने बद्धपरिकर এই স্ত্রীদিগের মধ্যে নৃত্যগীত করিয়া মদনমহোৎসবের সম্মান বর্দ্ধন করিব।

রাজা। [ঈষৎ হাস্য করিয়া] বয়স্য, তাহাই কর।

Bidushaka. [*With joy.*] Oh friend, I, too, dancing and singing amidst these who have girded up their loins, will do honour to this festival of the God of love.

King. [*Smiling.*] Do so, my friend.

विदू। 'वद्धः' कृतः 'परिकरः' गाविकावन्धः याभिः ताः 'वद्धपरिकराः' तासां। [भवेत् परिकरः सन्नद्धे पर्य्यङ्कपरिवारयोः। प्रगाढ़ंगाविकावन्धे समारम्भविवेकयोः इति मेदिनी]।

विदूषकः—जं भवं आणवेदित्ति। (इत्युत्थाय चेट्योर्मध्ये नृत्यति) भोदि मअणिए, भोदि चूदलदिए, एदं चच्चरिअं मं पि शिक्खावेध।

मदनिका—(विहस्य) हदास, ण होदि एसा चच्चरी।

विदूषकः—ता किं क्खु एदं।

मदनिका—हदास, दुवदीखण्डं क्खु एदं।

विदूषकः—(सहर्षम्) किं एदिना खण्डेण मोअआ करीअन्ति लड्डुआ वा।

मदनिका—(विहस्य) हदास, णहि णहि। पठीअदि क्खु एदं।

विदूषकः—(सविस्मयम्) पठीअदि क्खु एदं। (सविषादम्) जइ पठीअदि ण भुञ्जीअदि ता मम एदिणा ण कज्जं। वरं

विदूषकः—यद्भवानाज्ञापयतीति। भवति मदनिके, भवति चूतलतिके, एतच्चर्चरीकं मामपि शिक्षयतम्।

मदनिका—हताश, न भवत्येषा चर्चरी।

विदूषकः—तत् किं खल्वेतत्।

मदनिका—हताश, द्विपदीखण्डं खल्वेतत्।

विदूषकः—किमनेन खण्डेन मोदकाः कियन्तो लड्डुका वा।

मदनिका—हताश, नहि नहि। पठ्यते खल्वेतत्।

प्रिअवअस्सस्स ज्जेव्व सआसं गमिस्सं। (तथा करोति। अपसृत्यो-पविशति)।

(उभे आकर्षतः। विदूषक आकर्षति)।

उभे—(हस्तौ गृहीत्वा) चिट्ठ। विणा कीलिअं हदास, गच्छसि। (इति बहुविधं ताड़यतः)।

विदूषकः—(हस्तमाकृष्य प्रपलाय्य राजानमुपसृत्य)। भो वअस्स, णच्चिदोम्हि।

राजा—वयस्य, क्रीड़ितम्।

विदूषकः—णहि कीलिअं। पलाइदोम्हि।

विदूषकः—पच्यते खल्वेतत्। यदि पच्यते न भुज्यते तन्ममैतेन न कार्यम्। वरं प्रियवयस्यस्यैव सकाशं गमिष्यामि।

उभे—तिष्ठ। विना क्रीड़ितं हताश, कुत्र गच्छसि।

विदूषकः—भो वयस्य, नर्त्तितोऽस्मि।

विदूषकः—नहि क्रीड़ितम्। पलायितोऽस्मि।

বিদূষক। আপনি যেরূপ আদেশ করেন; [উত্থান পূর্ব্বক চেটীদ্বয়ের মধ্যে নৃত্য করিতে লাগিল] ও মদনিকা, ও চূতলতিকা আমাকে এই চর্চ্চরিকা শিখাও।

মদ। [হাস্য করিয়া] ওরে নির্ব্বোধ, এ চর্চ্চরিকা নহে।

বিদূষক। তবে ইহা কি?

মদ। ওরে দুর্ভাগ্য, ইহা দ্বিপদীখণ্ড।

বিদূষক। [সহর্ষে] এই খণ্ড দ্বারা মোদক কিম্বা লড্ডুক প্রস্তুত করে কি?

মদ। [হাস্য করিয়া], হতভাগ্য, তা নয়, তা নয়; ইহা পাঠ করিতে হয়।

বিদূষক। [বিস্ময়ের সহিত] ইহা পাঠ করে?

[দুঃখের সহিত] যদি পাঠ করিতে হয়, খাইতে না হয়, তাহা হইলে ইহাতে আমার প্রয়োজন নাই। বরং প্রিয় বয়স্যের নিকট গমন করি [তাহা করিল]।

উভয়ে। [আকর্ষণ করিতে লাগিল]

বিদূ। [আকর্ষণ করিতে লাগিল]

উভয়ে। [বিদূষকের হস্তদ্বয় ধরিয়া] দাঁড়াও, ক্রীড়া না করিয়া কোথায় যাও, হতভাগ্য ? [নানা প্রকারে তাড়না করিতে লাগিল]

বিদূ। [হস্ত আকর্ষণ করিয়া পলায়নপূর্ব্বক, রাজার নিকট উপস্থিত হইয়া] বয়স্য, নৃত্য করিয়াছি।

রাজা। বয়স্য, ক্রীড়া করিয়াছ ?

বিদূ। ক্রীড়া করি নাই, পলাইয়া আসিয়াছি।

Bidushaka. As your majesty commands. [*Rises up and dances between the two maid-servants.*] Oh you Madanika, oh you Chutalatika, do teach me this *Charcharika* (a particular kind of song).

Madanika. [*Laughing.*] This is no *Charchari*, you wretch.

Bidushaka. What is it then ?

Mada. It is *Dvipadikhanda* (a particular song), you miserable fool.

Bidusaka. [*With joy.*] Are sweetmeats or round balls of sugar &c. made of this piece of sugar (*khanda*) ?

Mada. [*Laughing.*] No, no, you fool, it is read or sung.

Bidushaka. [*With wonder.*] It is read ! [*wofully*]. If it is read and not eaten, then I have nothing to do with it. I will rather go to my dear friend. [*Does so.*]

Both. [*Pull him.*]

Bidushaka. [*Pulls himself.*]

Both. [*Each taking hold of each of his hands.*] Stay, you, miserable fool, where do you go without playing ? [*Strike him in various ways.*]

Bidushaka. [*Snatching away his hands and flying from them approaches the king.*] Oh friend, I have been made to dance.

King. Have you played, my friend ?

Bidushaka. No, I have not played, but I have fled.

বিদূ। 'বদ্ধঃ' কৃতঃ 'পরিকরঃ' গাবিকাবন্ধঃ যাভিঃ তাঃ 'বদ্ধপরিকরাঃ' তাসাং। [ভবেৎ পরিকরঃ সন্ধে পর্য্যঙ্কপরিবারয়োঃ। প্রগাঢ়গাচিকাবন্ধে সমারম্ভবিবেকয়োঃ ইতি মেদিনী।

विदू। 'भवति' इति चेटीसम्बोधनम्। [वदेद्राज्ञीञ्च चेटीञ्च भवतीति विदूषकः इति विश्वनाथः]। 'चर्च्चरी' गीतविशेषः; हस्ततालशब्दश्च।

विदू। 'खण्डः' इक्षुविकारः इति विदूषकस्य आश्रयः (खाँड़ इति भाषा)। [खण्डोऽस्त्रीशकले नेक्षुविकारमणिदोषयोरिति मेदिनी]। 'मोदकाः' 'लड्डुकाश्च' खाद्यभेदाः।

विदू। 'प्रपलाय्य' [प्रपूर्व्वात् परापूर्व्वाच्च अयधातोः ल्यप्। उपसर्गस्यायतौ इति अयतिपरस्य परेत्युपसर्गस्य रेफस्य लत्वम्]।

NOTES.

भवान्—भातीति भा + डवतु; भवत् is third person by 'शेषे प्रथमः' and hence आज्ञापयति is 3rd person sing. उत्थाय—उद् + स्था + ल्यप्; by 'उदः स्थास्तम्भोः पूर्व्वस्य' the स of स्था is dropped. भवति मदनिके—The विदूषक should address the queen and चेटी by भवति (see Tika). चर्चरी—is a kind of song. शिक्षयतम्—शिक्ष + णिच् + लोट् + तम्। हताश—wretch; हता आशा यस्य तत्सम्बोधने (आङ् + शन्स् + ड + टाप् = आशा) अन्येष्वपि दृश्यते इति सूत्रे अपिशब्दः सर्व्वोपाधिव्यभिचारार्थः, तेन धात्वन्तरादपि कारकान्तरेष्वपि क्वचित् इति दीक्षितः)। द्विपदीखण्डम्—a kind of song (see *ante*.) खण्ड is taken by the विदूषक in the sense of खाड़ (sugar); he is always a gourmand. सविस्मयम्—with surprise; विस्मय—वि + स्मि + अच्। स्मि—स्मयते; सिस्मिये; अस्मेष्ट; (णिच्) स्माययति, स्मापयते। भुज्यते—भुज् + लट् ते कर्म्मणि। भुज् (to eat; enjoy)—भुङ्क्ते; बुभुजे; अभुक्त। भुज् (to protect) —भुनक्ति; बुभोज; अभौक्षीत्। The rule for आत्मनेपद is 'भुजोऽनवने'। कार्य्यम्—कृ + ण्यत् कर्म्मणि ('ऋहलोः ण्यत्')। वरम्—rather; 'देवाद् वृते वरः श्रेष्ठे त्रिषु क्लीवे मनाक्प्रिये'। आकर्षति—कृष् has अक्राक्षीत्, अकार्क्षीत् and अक्रक्षत् in लुङ् and क्रक्ष्यति and कर्क्ष्यति in लृट्। अपसृत्य—अप + सृ + ल्यप् (त comes in by 'ऋस्वस्य पिति कृति तुक्'); सृ (भ्वादि) has असार्षीत् in लुङ्। विना क्रीडितम्—in connection with विना, २या, ३या and ५मी are available ('पृथग्विनानानाभिः तृतीयान्यतरस्याम्')

प्रपलाय्य—प्र+परा+अय+ल्यप् (see Tika)। नर्त्तितः—made to dance, नर्त्ति (नृत्+णिच्)+क्त कर्म्मणि; नर्त्ति is आत्मनेपदी (नर्त्तयते) by 'न पादाम्याङ्यम्-आङ्यस परिमुह-रुचि-नृति-वद-वसः')।

चूतलतिका—हञ्जे मअणिए, चिरं क्खु अम्हेहिं कीलिदं। ता एहि। णिवेदेम्ह दाव भट्टिणीए संदेसं महाराअस्स।

मदनिका—चूदलदिए, सुट्ठु क्खु तुए सुमरिदं एदं। एव्वं करेम्ह।

चूतलतिका—हञ्जे मदनिके, चिरं खल्वावाभ्यां क्रीड़ितम्। तदेहि। निवेदयावस्तावद्भर्त्रीः संदेशं महाराजाय।

मदनिका—चूतलतिके, सुष्ठु खलु त्वया स्मृतमेतत्: एवं कुर्वः।

চূতলতিকা। ওলো মদনিকা, আমরা অনেকক্ষণ ক্রীড়া করিয়াছি; এক্ষণে, চল মহারাজের নিকট রাজ্ঞীর কথা বলিব।

মদ। চূতলতিকা, তুমি বেশ মনে করিয়াছ; এইরূপই করি।

Chutalatika. Dear Madanika, we have played long. Let us now convey the message of the queen, our mistress, to the king.

Mada. You have well remembered it, Chutalatika; let us do so.

चूत१ महान् राजा इति 'महाराजः' [राजाहःसखिभ्यष्टच्] तस्मै, [क्रियाग्रहणमपि कर्त्तव्यमिति चतुर्थी]।

NOTES.

हञ्जे—'हञ्जे हञ्जे हलाह्वाने नीचां चेटीं सखीं प्रति' इत्यमरः; 'हञ्जेति चेटिकाह्वानं सख्याह्वानं हलेति च। हञ्जेति कुत्सिताह्वानम् आर्य्यो मारिष उच्यते' इति भागुरिश्च। चिरम्—अत्यन्तसंयोगे २या। महाराजाय—'क्रियाग्रहणमपि कर्त्तव्यम्' इति ४र्थी (see Tika).

(परिक्रम्योपसृत्य च)।

उभे—जेदु जेदु भट्टा। भट्टा, देवी आणवेदि—(इत्यर्धोक्ते लज्जां नाटयन्त्यौ)। णहि णहि। विण्णवेदि।

उभे—जयतु जयतु भर्त्ता। भर्त्तः, देव्याज्ञापयति। नहि नहि। विज्ञापयति।

राजा—(सहर्षं विहस्य सादरम्)। मदनिके, नन्वाज्ञापयतीत्येव रमणीयम्। विशेषतोऽद्य मदनमहोत्सवे। तदुच्यतां किमाज्ञापयति देवी।

विदूषकः—आः दासीए धीए, किं त्ति देवी आणवेदि।

चेट्यौ—एवं भट्टिणी विण्णवेदि। जहा क्खु अज्ज मए मअरन्दुज्जाणं गदुअ रत्तासोअपाअवदलसंठाविदस्स भअवदो कुसुमाउहस्स पूआ णिव्वत्तइदव्वा। तत्थ अज्जउत्तेण संणिहिदेण होदव्वंत्ति।

विदूषकः—आः दास्याः पुत्रि, किमिति देव्याज्ञापयति।

चेट्यौ—एवं भर्त्री विज्ञापयति। यथा खल्वद्य मया मकरन्दोद्यानं गत्वा रक्ताशोकपादपतलसंस्थापितस्य भगवतः कुसुमायुधस्य पूजा निर्वर्त्तयितव्या। तत्रार्यपुत्रेण संनिहितेन भवितव्यमिति।

উভয়ে। [গমন করিয়া রাজার সমীপে উপস্থিত হইয়া] মহারাজের জয় হউক। প্রভু, রাণী আজ্ঞা [অর্দ্ধেক বলিয়া লজ্জার অভিনয় করিয়া] না না, বিজ্ঞাপন করিতেছেন।

রাজা। [সহর্ষে হাস্য করিয়া, আদরের সহিত] মদনিকা, রাণী আজ্ঞা করিতেছেন ইহাই ভাল শুনায়, বিশেষতঃ আজ এই মদনমহোৎসবের দিনে; তবে বল, দেবী কি আদেশ করিতেছেন।

বিদূ। আঃ দাসীর কন্যা, "দেবী আদেশ করিতেছেন" এ কিরূপ কথা?

চেটীদ্বয়। রাণী বিজ্ঞাপন করিতেছেন, যে অদ্য আমি মকরন্দোদ্যানে গমন করিয়া রক্তাশোক বৃক্ষতলে স্থাপিত ভগবান্ পুষ্পচাপের পূজা করিব; আর্য্যপুত্র সে স্থানে উপস্থিত হইবেন।

Both. [*Walking and advancing.*] Victory to our Lord! Her Majesty the Queen commands, my lord, [*having half uttered it represent the feeling of shame,*] no, no, she begs to inform.

King. [*Laughing and caressingly.*] Madanika, indeed it sounds sweet and agreeable (to hear) that her majesty commands. specially

now in this season of the festival of the God of love. Say therefore what her majesty commands.

Bidushaka. Ah ! you daughters of harlots, her majesty commands ! what's it ?

The maid servants. Thus informs our mistress :—"The worship of the flower-armed god placed at the foot of the red Asoka tree will be performed by me to-day, having gone to the Makaranda garden ; there my noble husband would be pleased to be present."

राजा। मदनस्य महोत्सव इति 'मदनमहोत्सवः' मदनपूजार्थं कृतः उत्सवः। तस्मिन् मदनमहोत्सवे देव्याः प्राधान्यात् देवी आज्ञापयति इति वचनं युज्यते। विशेषतः इति तृतीयायाः तसिल्। सार्व्वविभक्तिकः तसिः, प्रकृत्यादिभ्यश्चेति तृतीया।

विदू। दास्याः पुत्रि [इत्यत्र "षष्ठ्या आक्रोशे" इति निन्दायां षष्ठ्याः नित्यालुग्भावे प्राप्ते "पुत्रेऽन्यतरस्याम्" इति विकल्पविधानात् पाक्षिकः षष्ठ्या अलुग्भावः। पुत्रग्रहणेन पुत्रीग्रहणमपि प्राप्तमेकदेशविकृतमनन्यवदिति न्यायात्]।

चेट्यौ। अशोकाख्यः पादपः इति 'अशोकपादपः'। 'रक्तः अशोकपादपः' इति 'रक्ताशोकपादपः'। तस्य 'तले संस्थापितः' इति 'रक्ताशोकपादपतलसंस्थापित' तस्य। पादैः मूलैः पिबति रसमाकर्षति इति पादपः [पिबतेः कः]।

NOTES.

जयतु—सर्व्वोत्कर्षेण वर्त्तताम्। In this sense जि is intransitive ; नि (to conquer) is transitive. लिट् जिगाय ; लुङ् अजैषीत् ; सन् जिगीषति ; णिच् (लट्) नापयति (लङ्) अनीनपत। देवी आज्ञापयति—आज्ञा proceeds from one occupying a superior position, hence विज्ञापयति is the proper word in a message from the queen to the king. देवी—the queen, 'देवीकृताभिषेकायाम्'। लज्जां नाटयन्त्यौ—the चेटी's are ashamed of their slip in using the word आज्ञापयति। रमणीयम्—रमयतीति रम+णिच्+अनीयर् कर्त्तरि (the irregular use of अनीयर् in कर्त्तृवाच्य is by 'कृत्यल्युटो बहुलम्') विशेषतः—प्रकृत्यादिभ्यश्चेति ३या (see Tika). अद्य—(see ante). Today being

the day of the vernal festival the temporary superiority of the queen's position entitles her to command me. दास्याः पुत्रि an address of (not very severe) reproach ; also दासीपुत्रि (the षष्ठी विभक्ति being optionally dropped by 'पुत्रेऽन्यतरस्याम्' ; see Tika) मकरन्दोद्यान—this is the name of a garden ; उद्यान—उद् + या + ल्युट् अधिकरणे। पादप—tree, पाद + पा + क (see Tika) ; संस्थापित—सम् + स्था + णिच् + क्त कर्म्मणि। निर्वर्त्तयितव्या - निर् + वर्त्ति (वृत् + णिच्) + तव्य कर्म्मणि + टाप्। भगवतः—भग + मतुप् अस्त्यर्थे ('ऐश्वर्य्यस्य समग्रस्य वीर्य्यस्य यशसः श्रियः। ज्ञानवैराग्ययोश्चैव षण्णां भग इतीङ्गना।') ; भग here = माहात्म्य and भगवान् = mighty, powerful. कुसुमायुध—आयुध्यते अनेन इति आङ् + युध् + क करणे (घञर्थे)। सन्निहितेन—सम् + नि + धा + क्त कर्त्तरि (अकर्म्मकत्वात्)।

राजा—वयस्य, किं वक्तव्यम्। उत्सवादुत्सवान्तरमापतितमिति।

विदूषकः—ता उट्ठेहि। तहिं ज्जेव्व गच्छम्ह। जेण तहिं गदस्स ममावि वम्हणबालअस्स सोत्थिवाअणं किंपि भविस्सदित्ति।

राजा—मदनिके, गम्यतां देव्यै निवेदयितुम्। अयमहमागत एव मकरन्दोद्यानमिति।

चेट्यौ—जं भट्टा आणवेदित्ति। (इति निष्क्रान्ते)

राजा—वयस्य, एहि। अवतरावः।

(इत्युभौ प्रासादादवतरणं नाटयतः)

राजा—वयस्य, आदेशय मकरन्दोद्यानस्य मार्गम्।

विदूषकः—तदुत्तिष्ठ। तत्रैव गच्छावः। येन तत्रगतस्य ममापि ब्राह्मणबालकस्य स्वस्तिवाचनं किमपि भविष्यतीति।

चेट्यौ—यद्भर्त्ताज्ञापयतीति।

विदूषकः—एदु एदु भट्टा।

(इति परिक्रामतः)

विदूषकः—एतु एतु भर्त्ता।

রাজা। বয়স্য, কি বলিব, উৎসবের পর অন্য উৎসব সমাগত।

বিদূ। তবে উত্থান করুন, সেই স্থানেই গমন করি ; সে স্থানে গেলে এই ব্রাহ্মণ-বালকেরও স্বস্তিবাচন কিছু হইবে।

রাজা। মদনিকা যাও, দেবীকে নিবেদন কর যে "আমি মকরন্দোদ্যানে আসিলাম"।

চেটীদ্বয়। প্রভু যেরূপ আদেশ করেন। [উভয়ে নিষ্ক্রান্ত]

রাজা। বয়স্য. এস আমরা অবতরণ করি।

[উভয়ে প্রাসাদ হইতে অবতরণ করিলেন]

রাজা। বয়স্য, মকরন্দোদ্যানের পথ দেখাও।

বিদূ। প্রভু আসুন, আসুন, [উভয়ে গমন করিতে লাগিলেন]

King. What's to be said about it, my friend ? A fresh festival has come upon this festival.

Bidu. Get up, therefore, and let us go there. For I, a Brahmin lad, when gone there, shall get some congratulatory presents or gifts.

King. Go, Madanika, to inform respectfully to her majesty that I am come to the *Makaranda* garden.

The maid-servants. As our lord commands. [*Exeunt*].

King. Let us get down, friend. [*Both represent the act of getting down from lhe palace.*]

King. Show me, friend, the path to the *Makaranda* garden.

Bidu. Come, come, my lord. [*Both walk together.*]

राजा। अन्यः उत्सवः इति 'उत्सवान्तरम्' मयूरव्यंसकादयश्चेति निपातनात् समासः। उत्सवादित्यत्र अन्यार्थशब्दयोगात् पञ्चमी। यद्वा उत्सवादनन्तरं इत्यध्याहारेण व्याख्येयम् अनन्तरार्थशब्दस्य गम्यमानस्य योगात् पञ्चमी]।

विदू। स्वस्ति चेमं वाच्यते अनेन इति 'स्वस्तिवाचनम्' [करणे ल्युट्] स्वस्ति,

स्वस्ति इति शब्दस्य पुण्यकर्म्मारम्भे ब्राह्मणेन समुच्चारणं स्वस्तिवाचनम्। तदर्थं ब्राह्मणाय यद्धनं दीयते तदत्र स्वस्तिवाचनशब्देन लक्ष्यते।

राजा। आगत [इत्यत्र भविष्यति भूतप्रयोगः। आशंसायां भूतवच्च]।

NOTES.

उत्सवात्—आनन्त्यें ५मी (see Tika)। उत्सवान्तरम् आपतितम्—the importance of the king's invitation by the queen lies in the fact that it leads to his being seen by सागरिका and contemplated by her with evident bias (end of Act I) which culminates in her union with the king. So by saying उत्सवान्तरम् the king speaks truer than he means. आपतितम्—आङ् + पत + क्त कर्त्तरि; पत् has अपप्तत् in लुङ्। उत्तिष्ठ—उद् + स्था + लोट् हि; by 'उदोऽनूर्ध्वकर्म्मणि' स्था with उद् becomes आत्मनेपदी when there is no upward movement physically, as मुक्तौ उत्तिष्ठते (strives for absolution). ब्राह्मणबालकस्य—this is the विदूषक's way of referring to himself; cf. ब्राह्मणवटुकस्य in the beginning of this Act. स्वस्तिवाचनम्—the muttering of the word स्वस्ति by Brahmanas at the commencement of a sacred ceremony; hence the fee paid to such Brahmanas; स्वस्ति + वाचि (वच् + णिच्) + ल्युट् करणे. The विदूषक simply means some money or other present. आगतः—आ + गम + क्त कर्त्तरि (past tense for near future, see Tika). अवतरावः—descend i. e, from the top of the palace. तॄ has अतारीत् in लुङ् and तीर्ण with क्त। उभौ—always dual; उभय is sing. and plural (and has no dual according to कैयट). मार्गम्—मार्ग to go + घञ् करणे; or मृज् to clean + घञ् कर्म्मणि (what is kept clean i. e. free from grass and weeds under the constant tread of feet). परिक्रामतः—परि + क्रम् + लट् तस्, walk along. क्रम्—लट क्रामति, क्राम्यति, क्रमते; लिट् चक्राम, चक्रमे; लुङ् अक्रमीत्, अक्रंस्त; लृट् क्रमिष्यति क्रंस्यते; क्त क्रान्त।

SCENE II.

Summary.—The king and the विदूषक repair to the मकरन्द garden where they hear the queen coming.

विदूषकः—(अग्रतोऽवलोक्य) भो एदं तं मअरन्दुज्जाणं। ता एहि। पविसम्ह।

(इति प्रविशतः)

विदूषकः—(सविस्मयम्) भो महाराअ, पेक्ख पेक्ख। एदं तं मलअमारुदान्दोलिदमउलन्तसहआरमञ्जरीरेणुपडलपडिबद्धपडविआणंमत्तमहुअरणिअरमुक्कझङ्कारमिलिदमहुरकोइलालावसंगीदसुहावहं तुहागमणदंसिआअरं विअ मअरन्दुज्जाणं लक्खीअदि। ता पविसदु भवं।

विदूषकः—भो, एतत्तन्मकरन्दोद्यानम्। तदेहि। प्रविशावः।

विदूषकः—भो महाराज, प्रेक्षस्व प्रेक्षस्व। एतन्मलयमारुतान्दोलितमुकुलायमानसहकारमञ्जरीरेणुपटलप्रतिबद्धपटवितानं मत्तमधुकरनिकरमुक्तझङ्कारमिलितमधुरकोकिलालापसंगीतसुखावहं तवागमनदर्शितादरमिव मकरन्दोद्यानं लक्ष्यत। तत्प्रविशतु भवान्।

বিদূ। [সম্মুখে দৃষ্টিপাত করিয়া] এই ত মকরন্দোদ্যান ; আসুন প্রবেশ করি। (উভয়ে প্রবেশ করিলেন।

বিদূ। (সবিস্ময়ে) মহারাজ দেখুন দেখুন! এই মকরন্দোদ্যান মলয়ানিলে আন্দোলিত মুকুলিত সহকারমঞ্জরীর রেণুসমূহে চন্দ্রাতপ নির্ম্মাণ করিয়া, মধুমত্ত মধুব্রত সমূহের ঝঙ্কারের সহিত মিলিত মধুর কোকিলালাপ সঙ্গীতে শ্রুতিসুখোৎপাদন পূর্ব্বক যেন আপনার আগমনে আদর প্রদর্শন করিতেছে বলিয়া লক্ষিত হইতেছে। এখানে প্রবেশ করুন।

Bidu. [*Looking forward.*] Oh! this is the *makaranda* garden, let us enter it. [*Both enter.*]

Bidu. [*With wonder.*] Behold, behold, your Majesty, here is

Makaranda garden with a canopy spread by means of heaps of pollens of the blossoms of blooming mangoes waved by the southern wind; agreeable on account of the sweet notes of the Kokila mingled with the humming raised by a swarm of mad bees; and appearing therefore to have shown respect as it were to your advent. Please enter it.

विदू। 'मलयस्य' अद्रेः 'मारुतः' इति 'मलयमारुतः' यद्वा 'मलयात् प्रसृतः 'मारुतः' इत्यर्थः 'मलयमारुतः' श्रीखण्डशैलानिलः। तेन 'आन्दोलिताः' सञ्चलिता 'मुकुलायमानस्य' समुद्गतकीरकस्य 'सहकारस्य' चूतस्य या 'मञ्जर्य्यः' कणिकाः तासां 'रेणूनां' परागाणां 'पटलैः' समूहैः 'प्रतिवद्धः' सस्यादितः 'पटवितानः' चन्द्राश्रयः यत्र तत् 'मलयमारुतान्दोलितमुकुलायमानसहकारमञ्जरीरेणुप्रतिवद्ध-पटवितानम्'। रसालमञ्जरीणां मलयसमीरणप्रेङ्खोलितानां परागनिवहैः नभस्तलस्य समाकीर्णत्वात् विचित्रपटवितानवत्त्वेन व्यपदेशः [आन्दोलयतिश्चौरादिकः तस्मात् कर्म्मणि क्तः]। मुकुलायमानाः इत्यत्र पूर्व्ववत् क्यङ्, ततः शानच्। सहकारोऽति-सौरभः, सभूहे पटलं नना, अस्त्री वितान उल्लोच इति चामरः]। 'मत्तमधुकर-निकरमुक्तझङ्कारमिलितमधुरकोकिलालापसङ्गीतसुखावहं' 'मत्तानां' 'मधुकराणां' षट्पदानां 'निकरैः' समूहैः 'मुक्तः' यो 'झङ्कारः' तेन 'मिलितः' यो 'मधुरः' श्रुतिसुखः 'कोकिलानाम् आलापः' ध्वनिः स एव 'सङ्गीतं'; तेन 'सुखावहं' सुखोत्पादकं। 'आगमने दर्शितः आदरः' बहुमानः येन तत् 'आगमनदर्शितादरम्'। [झमित्यनुकृतिपरमव्ययम्। तत्पूर्व्वात् करोतेः घञि] 'झङ्कारः'। भ्रमराणां गुञ्जितमित्यर्थः।

NOTES.

एहि—आङ् + इण् + लोट् हि; इ has अगात् अगाताम् अगुः &c. in लुङ् and गमयति with णिच् (but प्रत्याययति in the sense of बोधन, the rule being 'णौगमिरबोधने')। प्रेक्षस्व—प्र + ईक्ष् + लोट् स्व। ईक्ष-ईक्षते; ईक्षामास &c.; ऐक्षिष्ट; ईक्षिष्यते। मारुत, wind, breeze; म्रियते अनेन क्रुद्धेन नास्मि इति मरुत् (मृ + उति by 'मृग्रोरुतिः') मरुत् एव मारुतः (मरुत् + अण् स्वार्थे)। According to the Purana मारुत is

from मारुद ; "लब्ध्वा तदन्तरं शक्रो निद्रापहृतचेतसः। दितेः प्रविष्ट उदरं योगेशो योगमायया॥ चकर्त्त सप्तधा गर्भं वज्रेण कनकप्रभं। रुदन्तं सप्तधैकैकं मारोदीरिति तान् पुनः॥" मुकुलायमान—मुकुलवत् + क्यङ् आचारे + शानच् (see under मुकुलायित *ante*)...रेणुपटलप्रतिबद्धपटवितानम्—The pollens seemed to have formed a canopy overhead ; the whole compound is an adjective qualifying मकरन्दोद्यानम्। प्रतिबद्ध—प्रति + बन्ध् + क्त कर्म्मणि ; बध्नाति, बबन्ध, अभान्त्सीत् अबान्धाम् अभान्त्सुः, भन्त्स्यति। वितान—वि + तन् + घञ् ; it is masc. or neuter. तन्—तनोति, तनुते ; ततान, तेने ; अतनीत् अतानीत्, अतत अतनिष्ट। मधुकर—मधु करोतीति मधु + कृ + ट कर्त्तरि। मुक्त—given out, मुच् + क्त कर्म्मणि ; मुञ्चति—ते ; मुमोच मुमुचे ; अमुचत् अमुक्त ; मोक्ष्यति—ते ; मुन् ममुक्षति। झङ्कार—humming noise ; झम् is an onomatopoetic word (see under शीत्कार *ante*) त्वदागमनदर्शितादरम् इव—as if with every attention bestowed on (the arrangements necessary for) your reception.

राजा—(समन्तादवलोक्य) अहो रम्यता मकरन्दोद्यानस्य इह हि

उद्यद्विद्रुमकान्तिभिः किसलयैस्ताम्रां त्विषं बिभ्रतो
भृङ्गालीविरुतैः कलैरविशदव्याहारलीलाभृतः।
घूर्णन्तो मलयानिलाहतिचलैः शाखासमूहैर्मुहु-
र्भान्ति प्राप्य मधुप्रसङ्गमधुना मत्ता इवामी द्रुमाः* ॥१८॥

अपि च।

मूले गण्डूषसेकासव इव बकुलैर्वासते पुष्पवृष्ट्या
मध्वाताम्रे तरुण्या मुखशशिनि चिराच्चम्पकान्यद्य भान्ति।
आकर्ण्याशोकपादाहतिषु च रसतां निर्भरं नूपुराणां
झङ्कारस्यानुगीतैरनुकरणमिवारभ्यते भृङ्गसार्थैः॥ १९॥

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* भान्तिं इति पाठभेदः।

রাজা। [চতুর্দ্দিকে দৃষ্টিপাত করিয়া] আহা, মকরন্দোদ্যানের কি রমণীয়তা! এ স্থানে ঐ বৃক্ষগুলি প্রবালের ন্যায় কান্তিবিশিষ্ট তরুণ পল্লব হেতু লোহিত প্রভা ধারণ করিয়া, ষট্পদশ্রেণীর অব্যক্ত মধুর গুঞ্জনহেতু জড়তাযুক্ত অস্পষ্ট বাক্য উচ্চারণ করত, মলয় সমীরণের প্রেরণায় চঞ্চল বিটপ সমূহ হেতু ঘূর্ণ্যমান হইয়া যেন মধু (বসন্ত) সমাগমে মত্তের ন্যায় দৃষ্ট হইতেছে।

এবং

বকুল বৃক্ষগুলি পুষ্পবর্ষণের দ্বারা যেন মূলপ্রদেশে প্রক্ষিপ্ত মদগণ্ডূষের সৌরভ্য সম্পাদন করিতেছে। তরুণীর মুখশশী মধুপানে আলোহিত হওয়াতে, চম্পক পুষ্প বহুকালের পর বিকসিত হইতেছে। ভ্রমর সমূহ অশোক বৃক্ষে চরণতাড়ন সময়ে অত্যন্ত শব্দায়মান নূপুরের ঝঙ্কার শ্রবণ করিয়া স্বকীয় গুঞ্জন রূপ গীতের দ্বারা যেন তাহার অনুকরণ করিতে আরম্ভ করিয়াছে।

King. [*Looking about.*] Oh! the charmingness of the *Makaranda* garden! Here——yonder trees coming in contact with spring (liquor) appear intoxicated as it were, reeling oft and again with the multitude of their branches restless on account of the striking of the southern wind; holding the likeness of an indistinct and inarticulate speech by means of the sweet humming of rows of bees; and wearing a red hue by means of their fresh grown shoots of the colour of a coral.

And also :—

The Vakula trees, by means of showers of their flowers, are rendering fragrant, as it were, the mouthful of wine thrown at their feet. The moon-like face of youthful women being red on account of wine, the Champaka flowers are blooming after a long time. And multitudes of bees, on hearing the jingling of the anklets ringing violently in the act of kicking at the Asoka trees, are beginning to imitate it as it were by means of their hums.

राजा। उद्यदिति। अन्वयः। उद्यद्विद्रुमकान्तिभिः किसलयैः तामां त्विषं बिभ्रतः, कलैः भृङ्गालीविरुतैः अविशदव्याहारलीलाभृतः, मलयानिलाहतिचलैः शाखासमूहैः मुहुः घूर्णन्तः अमी द्रुमाः अधुना मधुप्रसङ्गं प्राप्य मत्ता इव भान्ति ॥१८॥

'विद्रुमाणां' प्रवालानां कान्तिरिव कान्तिर्येषां तानि विद्रुमकान्तीनि [उपमानपूर्व्वपदो बहुव्रीहिरुत्तरपदलोपश्च। अथ विद्रुमः पुंसि प्रवालं पुंनपुंसकमित्यमरः] 'उद्यन्ति' उद्गच्छन्ति, [इणः शतरिरूपम्,] 'विद्रुमकान्तीनि' च इति 'उद्यद्विद्रुमकान्तीनि' [विशेषणं विशेषणेनेति समासः] तैः 'किसलयैः' अचिरोद्गतपत्रैः करणैः [पल्लवोऽस्त्री किसलयमित्यमरः] 'ताभां' लोहितां त्विषं' प्रभां बिभ्रतः' धारयन्तः [बिभर्त्तेः शतरि रूपम्, नाभ्यस्ताच्छतुरिति नुमभावः] ; 'कलैः अव्यक्तमधुरैः 'भृङ्गाणां भ्रमराणां 'आलयः' श्रेणयः तासां 'विरुतानि' गुञ्जितानि तैः करणैः 'अविशदाः' अस्पष्टाः विशीर्णाक्षरा इत्यर्थः ये 'व्याहाराः' उक्तयः [उक्तिर्व्याहारो लपितमित्यमरः] तेषां 'लीलां' विलासं [लीला केलिविलासयोरिति मेदिनी] 'बिभ्रति' ये ते 'अविशदव्याहारलीलाभृतः' [बिभर्त्तेः क्विप्, ऋस्य क्रति पिति तुक् इति तुगागमः]। 'मलयानिलस्य' दक्षिणपवनस्य 'आहत्या' आघातेन 'चलैः' चञ्चलैः 'शाखासमूहैः' विटपनिवहैः 'मुहुः' अत्यर्थं 'घूर्णन्तः' भ्रान्तिं भजन्तः अमी द्रुमाः' शाखिनः 'अधुना' 'मधोः' वसन्तस्य 'प्रसङ्गः' सम्पर्कः तम् अन्यत्र 'मधुनः' मद्यस्य 'प्रसङ्गं' सम्पर्कं 'प्राप्य मत्ताः' क्षीबा 'इव भान्ति' शोभन्ते। [मधु पुष्परसक्षौद्रमद्ये नातु मधुद्रुमे। वसन्तदैत्यभिक्षैवे स्याज् जीवन्त्यान्तु योषिति इति मेदिनी]। आसवपानेन मत्ता अपि आलोहितनयनाननकान्तिं बिभ्रतो विशीर्णाक्षराम् अस्पष्टां वाचं ब्रुवाणाः सङ्गिनीं भ्रान्तिं भजन्ते इत्यर्थः। [अत्र उत्प्रेक्षालङ्कारः। वृत्तं शार्दूलविक्रीड़ितम्]।

अपिचेति। अन्वयः। अद्य बकुलैः पुष्पवृष्ट्या मूले गण्डूषसेकासवः वास्यते इव, तरुण्याः मुखशशिनि मध्वाताम्रे (सति) चम्पकानि चिरात् भान्ति, भृङ्गसार्थैः च अशोकपादाहतिषु (कृतासु) निर्भरं रसतां नूपुराणां झङ्कारस्य आकर्षं अनुकरणम् इव अनुगीतैः आरभ्यते ॥ १९ ॥

'अद्य' अधुना 'बकुलैः' केसरवृक्षैः 'पुष्पाणां' प्रसूनानां 'वृष्ट्या' वर्षणेन 'मूले' मूलप्रदेशे युवत्या दोहदरूपेण प्रदत्तः इति शेषः 'गण्डूषेण' मुखपूर्त्या [गण्डूषो मुखपूर्त्तौभपुष्कर प्रसृतौत्थिते इति मेदिनी] 'सेकः' सेचनं निचेप इति यावत् यस्य तथोक्तः 'आसवः' मधु 'वास्यते इव' सुरभिप्रसूनवर्षणेन प्रदत्तमधुनः सौरभ्यमापाद्यते

इव [इत्युत्प्रेक्षा ; वासयतेः कर्म्मणि लटि रूपम्] किञ्च 'तरुण्याः' युवत्याः 'मुखं शशी' इव इति 'मुखशशी' तस्मिन् आननचन्द्रे 'मधुना' मद्येन 'आतामे' आलोहिते जाते इति शेषः 'चम्पकानि' चम्पकपुष्पाणि 'चिरात्' बहोः कालात् परं 'भान्ति' विकासं भजन्ति। तथाच 'भृङ्गसार्थैः' मधुव्रतव्रातैः 'अशोकेषु' अशोकवृक्षेषु याः पादाहतयः पादताड़नानि दोहदार्थं सनूपुरचरणताड़नानि इत्यर्थः तासु कृतासु इति शेषः 'निर्भरं' अतिमात्रं [अतिवेलभृशात्यर्थातिमात्रोद्गाढ़निर्भरम्। तीव्रैकान्तनितान्तानि गाढ़वाढ़दृढ़ानि च॥ इत्यमरः] 'रसतां' शब्दायमानानां नूपुराणां 'झङ्कारस्य' ध्वनेः 'आकर्ण्य' श्रुत्वा 'अनुकरणम् इव अनुगीतैः' अनुगुञ्जितैः करणैः' 'आरभ्यते'। [अत्र झङ्कारपदस्य आकर्णनक्रियायाः अनुकरणक्रियायाश्च कर्म्मत्वेऽपि कर्त्तृकर्म्मणोः कृति इति सूत्रस्य परत्वात् षष्ठी एव प्रवर्त्तते न द्वितीया। श्लोकेऽस्मिन्नुत्प्रेक्षालङ्कारः स्रग्धरा वृत्तम्।

अत्र पादत्रये कविसमयप्रसिद्धि राश्रिता। तद् यथा—

स्त्रीणां स्पर्शात् प्रियङ्गुर्विकसति वकुलः सीधुगण्डूषसेकात्
पादाघातादशोकस्तिलककुरवकौ वीक्षणालिङ्गनाभ्याम्।
मन्दारो नर्म्मवाक्यात् पटुमृदुहसनाच्चम्पको वक्त्रवातात्
चूतो गीतान्नमेरु र्विकसति च पुरो नर्त्तनात् कर्णिकारः॥

१८। विभ्रद्भिः अविशदव्याहारलीलाभृद्भिः घूर्णद्भिः अमीभिः द्रुमैः मत्तैरिव भायते।

१९। वकुलाः गण्डूषसेकासवं वासयन्तीव। चम्पकैः भायते। भृङ्गसार्थाः अनुकरणम् आरभन्ते इव।

NOTES.

The trees are compared to persons under the influence of liquor : drunken people look red in the face, so are the new shoots of the trees ; the former speak indistinctly, so do the latter through the humming of the bees ; the former are found reel, the latter have branches moving on account

of the southern wind. उद्यत्—उद् + इण् + शतृ, sprouting up. विद्रुम coral. किसलयैः करणे ३या, by means of the new leaves. ताम्रा त्विषम्—a copper hue ; ताम्रः गुणः अस्याः अस्तीति ताम्रा copper-coloured (ताम्र + मतुप्, मतुप् disappearing by the Varttika 'गुणवचनेभ्यः मतुपो लुग् इष्टः'). Decline त्विष् as त्विट् त्विड्, त्विषौ, त्विषः ; त्विड्भ्याम् ; त्विट्सु त्विटत्सु। बिभ्रतः—भृ + शतृ + पुं १मा बहुव. (not बिभ्रन्तः by 'नाभ्यस्ताच् क्तुः')। भृ बिभर्त्ति ; बभार, बिभरामास &c ; अभार्षीत्। त्विषं cannot have ६ष्ठी विभक्ति in place of ३या by 'नलोकाव्ययनिष्ठाखलर्थतृणाम्'। भृङ्गालीविरुतैः—through the humming noise of rows of bees करणे ३या ; विरुत—वि + रु + क्त भावे ; by 'तुरुस्तुशम्यमः सार्वधातुके' we have in लट् रौति रवौति, रुतः रुवीतः, &c. व्याहार—वि + आङ् + हृ + घञ् utterance. घूर्णन्तः—घूर्ण (तुदादि) + शतृ ; घूर्ण (भ्वादि) is आत्मनेपदी (घूर्णते)। आहति—आ + हन् + क्तिन् भावे, striking, forcible contact. चटुलः—चलन्तीति चलाः, चल् + अच् कर्त्तरि ; चल् has अचालीत् in लुङ्। मुहुः—repeatedly ; पौनःपुन्ये 'अभीक्ष्ण्ये च सत्यो वा स्यान् मुहुः पदम्' इति वैजयन्ती। मधुप्रसङ्गम्—मधु means spring (in the case of the trees) and wine (in the case of inebriated persons) ; प्र + सन्ज् + घञ् (सञ्ज्—सजति ; ससञ्ज ; असाङ्क्षीत् ; क्त सक्त)॥ अधुना—अव्यय, कालाधिकरणे ७मी। इदमः सप्तम्यन्तात् कालवाचिनः स्वार्थे अधुनाप्रत्ययः स्यात् (this is according to the भाष्य ; but the वृत्तिकार says इदमः अश्भावः धुना च प्रत्ययः)। द्रुमाः—trees. ऊर्द्ध्वं द्रवति इति द्रुः (branch) विद्यते अस्य इति द्रुमः वृक्षः (द्रु + म अस्त्यर्थे by 'द्युद्रुभ्यां मः')। Sloka 19 illustrates a few instances of the covnentions of Sanskrit Poetry (see Tika). मूर्ध्नि गण्डूषसेकासवः—the wine sprinkled from the mouth about the root (of the बकुल tree), see Notes under sl. 15 above. सेक—सिच् + घञ् ; सिञ्चति, सिञ्चते ; सिषेच, सिषिचे ; असिञ्चत्, असिञ्चत, असिक्त। आसवः—'यत्र पक्वौषधाम्बुभ्यां सिद्धं मद्यं स आसवः' (आ + सू to distil + अप कर्मणि) ; 'आस्यते' इत्यस्य उत्ते कर्मणि १मा। बकुलैः—

'वास्यते' इत्यस्य अनुक्ते कर्त्तरि श्या ; पुष्पवृष्ट्या—करणे तृतीया (वृष्टि = वृष् + क्तिन् भावे)। वास्यते—is being made fragrant. मुखशशिनि—भावाधिकरणे ७मी। मध्वाताम्रे—Qualifies मुखशशिनि, red under the influence of liquor. For ताम्र see ताम्राम् above ; ईषत् ताम्रः इति आताम्रः। चिरात्—an अव्यय, परार्थे ५मी। चम्पकानि—champaka flowers (neuter because 'द्विहीनं प्रसवे सर्व्वम्')। अद्य see ante. अशोकपादाहतिषु—supply कृतासु, भावाधिकरणे ७मी ; or it secondarily implies आहतिकालेषु and hence कालाधिकरणे ७मी। रसताम्—रस् + शतृ, ringing, sounding. निर्भरम्—Qual. रसताम्, loudly. झङ्कारस्य—The sixth case-ending in झङ्कारस्य requires a word of explanation. It is the accusative case of the verb कर्णयति in आकर्ण्य and also of the root कृ in अनुकरण ; now the questions arises which of the roots should have prevalence and determine the case-ending to be applied to the accusative case. It is clear that the form 'आकर्ण्य' is something like a participle whereas the root कृ in अनुकरण is in reference to it of the nature of a finite predicate ; and as such should determine the case-ending. The former being an indeclinable कृदन्त derivative is in point of importance inferior to the later. The rule "कर्त्तृकर्म्मणोः कृति" being posterior to "अनभिहिते कर्म्मणि" finds room for its operation first and hence the sixth case-ending. अनुगीतैः—अनु + गै + क्त, humming noise following (the jingling of the anklets.)

विदूषकः—(आकर्ण्य) भो वअस्स, ण एदे महुअरा णेउरसद्दं अणुहरन्तो। णेउरसद्दो ज्जेव्व एसो देवीए परिअणस्स।

राजा—वयस्य, सम्यगवधारितम्।

विदूषकः—भो वयस्य, नैते मधुकरा नूपुरशब्दमनुहरन्तः। नूपुरशब्द एवैष देव्याः परिजनस्य।

বিদূ। [শ্রবণ করিয়া] বয়স্য, এ মধুকরেরা .নূপুর শব্দের অনুকরণ করিতেছে না। উহা দেবীর পরিজনের নূপুর শব্দই।

রাআ। বয়স্য, তুমি ঠিক অবধারণ করিয়াছ।

Bidu. [*Listening.*] O, my friend ; these are not the bees imitating the sound of the anklets : but the very sounds of the anklets of the followers of her Majesty, the Queen.

King. Rightly have you ascertained it, my frend.

বিদূ। 'অনুহরন্তः' অনুকুর্ব্বন্তः [गत्यनुकारे आत्मनेपदविधानात् अत्र शब्दानुकारात् नात्मनेपदम्]।

NOTES.

अनुहरन्तः—अनु + हृ + शतृ + पुं १मा बहुव. by 'हरतेर्गतताच्छील्ये', हृ with अनु becomes आत्मनेपदी in the sense of constantly practising any manner (as पैठकम् अश्वा अनुहरन्ते)। नूपुरशब्दः एव एषः &c. —note how skilfully the approach of the queen with her attendants is indicated.

SCENE III.

Summary.—The queen comes to the red Asoka tree in the मकरन्द garden, finds among her attendants सागरिका whom her jealousy has hitherto concealed from the king lest her charms fascinate him, sends her away to look after the pet parrot, worships Cupid and then her husband and gives some presents to the विदूषक and returns home at night-fall. Instead of leaving the garden to attend to the parrot, सागरिका loiters there to see if the worship of Cupid is conducted in the same way as in her father's palace in Ceylon, gathers some flowers, sees from behind a tree the king just worshipped by the queen, takes him for Cupid and casts flowers at him and longs to see him again ; from the heralds' announcement of

the evening she finds that the idol of her heart is not Cupid but king उदयन् to whom she has been betrothed by her father and feels greatly interested in him as she returns to the apartments of the queen.

(ततः प्रविशति वासवदत्ता काञ्चनमाला गृहीतपूजोपकरणा सागरिका विभवतश्च परिवारः)

वासवदत्ता—हञ्जे कञ्चणमाले, आदेसेहि मे मअरन्दुज्जाणस्स मग्गं

काञ्चनमाला—एदु एदु भट्टिणी।

वासवदत्ता—(परिक्रम्य) हञ्जे कञ्चणमाले, अध केत्तिअदूरे दाणिं सो रत्तासोअपाअवो। जहिं मए भअवदो मअणस्स पूआ णिव्वत्तइदव्वा।

वासवदत्ता—हञ्जे काञ्चनमाले आदेशय मे मकरन्दोद्यानस्य मार्गम्।

काञ्चनमाला—एतु एतु भर्त्री।

वासवदत्ता—हञ्जे काञ्चनमाले, अथ कियद्दूर इदानीं स रक्ताशोकपादपः। यत्र मया भगवतो मदनस्य पूजा निर्वर्त्तयितव्या।

[তাহার পর বাসবদত্তা, কাঞ্চনমালা ও পূজার উপকরণাদি গ্রহণ পূর্ব্বক সাগরিকা, ও ঐশ্বর্য্যানুরূপ পরিবারবর্গের প্রবেশ]

বাস। কাঞ্চনমালা, মকরন্দোদ্যানের পথ দেখাও।

কাঞ্চন। দেবী, আসুন আসুন।

বাস। [গমন করিয়া] কাঞ্চনমালা, সেই রক্তাশোক পাদপ কত দূরে, যেখানে আমি ভগবান্ মদনের পূজা সম্পাদন করিব?

[*Then enter Vasavdattá, Kánchanmálá and Ságariká taking the articles of worship; and attendants in accordance with state*]

Vasavdatta. Show me the way, Kanchanmala, to the *Makaranda* garden.

Kanchanmala. Come, come, my mistress.

Vasav. [*Walking.*] Oh Kanchanmala, at what distance now is that red Asoka tree where the worship of the God of love would be done by me?

'पूजायाः उपकरणानि' चन्दनपुष्पादीनि इति पूजोपकरणानि, 'गृहीतानि पूजोपकरणानि' यया सा। 'विभवतः' ऐश्वर्यानुरूपम् इत्यर्थः [प्रकृत्यादिभ्य इति तृतीया ततः तसिल]।

वास। 'हञ्जे' इत्यव्ययम् चेट्याः आमन्त्रणे वर्त्तते। [हण्डे हञ्जे हलाह्वाने नीचां चेटीं सखीं प्रति इत्यमरः]। 'कियत्' किङ्भावं 'दूरम्' इति 'कियद्दूरं' तस्मिन्। [सप्तम्यधिकरणे च इति चकारात् दूरान्तिकार्थेभ्यः सप्तमी, तेन च द्वितीया, तृतीया, पञ्चमी, सप्तमी च इति चतस्रः विभक्तयः। किंशब्दात् परिमाणे वतुप् प्रत्ययः; किमिदंभ्यां वोघः इति वतुपो वस्य घः। इति कियत्]।

NOTES.

गृहीतपूजोपकरणा सागरिका—holding in her hand articles for the worship of Cupid. विभवतः – as befitted her wealth. कियत् = किम् + परिमाणे वतुप् (see Tika).

काञ्चनमाला—भट्टिणि, आसण्णो ज्जेव्व किं ण पेक्खदि भट्टिणी। इअं क्खु सा निरन्तरुब्भिण्णकुसुमसोहिणी भट्टिणीए पडिग्गहिदा माहवी लदा। एसा क्खु अबरा णोमालिआ लदा जाए अआलकुसुमसमुग्गमसद्धालुणा भट्टिणा अणुदिणं आआसीअदि अप्पा। ता पदं अदिक्कमिअ दीसदि ज्जेव्व सो रत्तासोअपाअवो जहिं देवी पूअं णिव्वत्तइस्सदि।

काञ्चनमाला—भर्त्रि, आसन्न एव किं न प्रेक्षते भर्त्री। इयं खलु सा निरन्तरोद्भिन्नकुसुमशोभिनी भर्त्र्या परिगृहीता माधवी लता। एषा खल्वपरा नवमालिका लता यस्या अकालकुसुमसमुद्गमश्रद्धालुना भर्त्रानुदिनमायास्यत आत्मा। तदेतामतिक्रम्य दृश्यत एव स रक्ताशोकपादपो यत्र देवी पूजां निर्वर्त्तयिष्यति।

वासवदत्ता—ता एहि। तहिं ज्जेव्व लहुं गच्छम्ह।

काञ्चनमाला—एदु एदु भट्टिणी।

(सर्व्वाः परिक्रामन्ति)।

वासवदत्ता—तदेहि। तत्रैव लघु गच्छामः।

काञ्चनमाला—एतु ततु भर्त्री।

কাঞ্চন। দেবি! নিকটেই সেই তরু। আপনি কি দেখিতেছেন না, আপনার কর্ত্তৃক পরিগৃহীত সতত প্রস্ফুটিত কুসুমে উপশোভিত সেই মাধবীলতা এই। আর এই সেই নবমালিকা লতা যাহাতে অকালে কুসুমোদ্গমের প্রত্যয়ে মহারাজ প্রতিদিন আত্মাকে ক্লেশ দিতেছেন। এই নবমালিকা লতার পরেই সেই রক্তাশোক বৃক্ষ দেখা যাইতেছে, ঐ স্থানে আপনি পূজা করিবেন।

বাস। তবে এস সেইখানেই শীঘ্র গমন করি।

কাঞ্চন। দেবি! আসুন আসুন [সকলে গমন করিতে লাগিলেন]।

Kanchan. It is near at hand, my lady ; does not my mistress perceive that it is the same jasmine creeper beautiful on account of its ever blooming flowers as was adopted by her ? Here indeed is the other creeper, *Navamalika*, confident of the putting forth of untimely flowers by which, our lord, the king, takes trouble every day. Beyond this is seen that red Asoka tree, where your majesty will do the worship.

Vasav. Come, therefore, let us go there quickly.

Kanchan. Come, come, my lady.

[*All walk.*]

काञ्चन। नास्ति 'अन्तरम्' अवकाशः यस्मिन् कर्म्मणि तद् यथा तथा 'निरन्तरं निरवकाशम् 'उद्भिन्नानि' उज्जृम्भितानि यानि 'कुसुमानि' तैः शोभते इति 'निरन्तरोद्भिन्नकुसुमशोभिनी,' [शुभधातोः णिनिः]। 'अकाले' असमये 'कुसुमानां' पुष्पाणां 'समुद्गमे' उदये 'श्रद्धालुः' आस्थावान् तेन 'अकालकुसुमसमुद्गमश्रद्धालुना' [स्पृहिगृहिपतिदयिनिद्रातन्द्राश्रद्धाभ्यः आलुच् इति श्रद्धधातोः आलुच् प्रत्ययः]। दिने दिने इति 'अनुदिनं' [वीप्सार्थे अव्ययीभावः] 'आयास्यते' क्लेश्यते [यस्यतेः ण्यन्तात् कर्म्मणि लटि रूपम्]।

NOTES.

आसन्नः—आ + सद् + क्त कर्त्तरि, near at hand ; (रक्ताशोकपादपः) आसन्नः एव (भवति) &c. उद्भिन्न—उद् + भिद् + क्त ; भिनत्ति, भिन्ते ; विभेद विभिदे ; अभैत्सीत्, अभिदत्, अभित्त। निरन्तरोद्भिन्न—always in bloom. भवता परिगृहीता—adopted (as a child) by your majesty. माधवीलता—this will be mentioned again in Act II as beaten in respect of its wealth of flowers by the नवमालिका adopted by the king. This नवमालिका is again mentioned in the प्रवेशक preceding Act II and many times in Act II ; the king is spoken of later on as applying to it a drug received from a certain holy person named श्रीखण्डदास of श्रीपर्वत in order to make it bear an abundance of untimely flowers and he had been for this purpose bestowing daily care upon it. This is what is meant by अकालकुसुमसमुद्गमश्रद्धालुना भर्त्रा अनुदिनम् आयास्यते आत्मा। श्रद्धालु—श्रत् + धा + आलुच् (see Tika), having faith or confidence in. आत्मा आयास्यते भर्त्रा—his majesty troubles himself. लघु गच्छामः—go quickly. लघु is an adverb and is neuter and accusative.

वासवदत्ता—अअं सो रत्तासोअपाअवो जहिं अहं पूअं णिव्वत्तइस्सं। ता एहि। मे पूआणिमित्ताइं उवअरणाइं उवणेहि।

सागरिका—(उपसृत्य)। भट्टिणि, एदं सव्वं सज्जं।

वासवदत्ता—(निरूप्यात्मगतम्) अहो पमादो परिअणस्स।

वासवदत्ता—अयं स रक्ताशोकपादपो यत्राहं पूजां निवर्त्तयिष्ये। तदेहि। मे पूजानिमित्तान्युपकरणान्युपनय।

सागरिका—भर्त्रि एतत् सर्वं सज्जम्।

जस्स ज्जेव्व दंसणपधादो पअत्तेण रक्खीअदि तस्स ज्जेव्व दिट्ठिगोअरे पडिदा भवे। भोदु। एवं दाव भणिस्सं। (प्रकाशम्) हञ्जे साअरिए, कीस तुमं अज्ज सअणमहूसवपराहीणे परिअणे सारिअं उज्झिअ इह आगदा। ता तहिं ज्जेव्व लहुं गच्छ। एदंपि सव्वं पूओवअरणं कञ्चनमालाए हत्थे समप्पेहि।

वासवदत्ता—अहो प्रमादः परिजनस्य। यस्यैव दर्शनपथात्प्रयत्नेन रक्ष्यते तस्यैव दृष्टिगोचरे पतिता भवेत्। भवतु। एवं तावद्भणिष्यामि। हञ्जे सागरिके, कस्मात्त्वमद्य मदनमहोत्सवपराधीने परिजने सारिकामुज्झित्वेहागता। तत्तत्रैव लघु गच्छ। एतदपि सर्वं पूजोपकरणं काञ्चनमालाया हस्ते समर्पय।

বাস। যেখানে পূজা করিব, সেই রক্তাশোক তরু ত এই, অতএব পূজার সামগ্রী আমাকে আনিয়া দাও।

সাগ। [অগ্রসর হইয়া] দেবি, এই সমস্ত প্রস্তুত।

বাস। [দেখিয়া, স্বগত] পরিজনের কি অনবধানতা, আমি যত্নপূর্ব্বক যাঁহার দর্শন পথ হইতে ইহাকে রক্ষা করিতেছি, তাঁহারই দৃষ্টিগোচরে পতিত হইবে। আচ্ছা, এইরূপ বলি। [প্রকাশ্যে] সাগরিকা, আজ সকল পরিজন মদনমহোৎসবে মত্ত। তুমি সারিকাকে পরিত্যাগ করিয়া কেন এখানে আসিয়াছ? অতএব সেইখানেই শীঘ্র গমন কর, এই সমস্ত পূজার সামগ্রী কাঞ্চনমালার হাতে দাও।

[*All walk.*]

Vasav. This is the red Asoka tree where the worship is to be performed; Come and bring me the articles of worship.

Sagarika. [*Approaching*]. Here is everything ready, my mistress,

Vasava. [*Marking, aside*]. Oh, the carelessness of the attendants! She will come within the sight of him out of whose view she is being kept with care. Well, I will speak to her thus. [*Aloud*]. Oh, Sagarika, when the attendants are beside themselves on account of this festival of the God of love, why have you come here leaving the female parrot? Go there quickly and make over all these articles of worship to Kanchanmala.

वास। 'पूजायाः निमित्तानि' साधनानि इति 'पूजानिमित्तानि'। 'प्रमादः' अनवधानता। 'यस्य' राज्ञः उदयनस्य 'दर्शनपथात्' नयनगोचरात्। असामान्यरूपशोभायाः अस्याः सागरिकायाः आलोकनमात्रेणैव नृपतौ रागापहृतचित्ती भविष्यति इति शङ्कया सागरिका देव्या नृपतिनयनयोरन्तराले एव यत्नतः रक्ष्यते।

'परस्मिन्नधि' इति [सप्तमीशौण्डादिभिरिति शौण्डादिषु अधिशब्दस्य पाठात् सप्तमीतत्पुरुषः। अध्युत्तरपदाच्चेति खप्रत्ययः] 'मदनमहोत्सवे पराधीनः' इति 'मदनमहोत्सवपराधीनः' उत्सवापहृतचित्तः इत्यर्थः।

NOTES.

निर्वर्त्तयिष्ये—अत्र कर्त्तृगामिनि क्रियाफले आत्मनेपदम् (by the rule 'णिचश्च'). पूजानिमित्तानि—necessary for worship. सज्जम्—ready; सज्ज् + अच् कर्त्तरि (सज्जति सज्जते), निरूप्य आत्मगतम्—observing, to herself. प्रमादः—carelessness प्र + मद + घञ्। यस्य एव दर्शनपथात् यौगन्धरायण had placed सागरिका with the queen hoping that the opportunity of her being seen and taken a fancy to by the king would soon occur and his wishes (viz. the king's union with her and his becoming thereby the sovereign ruler) would be fulfilled in due time; but the queen took pains throughout to put her out of the king's way in order to avoid what the minister desired दर्शनपथात्—दर्शनस्य पन्थाः इति दर्शनपथः तस्मात् (समासान्त अच् by 'ऋक्पुरब्धूर् पथाम् आनक्षे'); see sl 1. or take the base as पथ (पथे गतौ इत्यस्मात् पचाद्यच्; 'वाटः पथश्च मार्गश्च' इति सभूतिचन्द्रः)। प्रयत्नेन—प्रकृष्टः यत्नः (यत् + न भावे) तेन (प्रादितत्); प्रकृत्यादिभ्यश्चेति तृतीया। दृष्टिगोचरे—गावः चरन्ति अस्मिन् इति गोचरो देशः (गो + चर + घ, निपातन by 'गोचरसंचरवहव्रजव्यजापणनिगमाश्च')। भवेत् इति सम्भावनायां लिङ्। भवतु—much in the sense of "well' in English. पराधीन—परस्मिन् अधि (७मी तत्) इति पराधि + ख (ईन)। उज्झित्वा—leaving; उज्झ—उज्झति, उज्झामास etc.;

औज्झीत्। समर्पय – deliver, सम्+अर्पि (ऋ+णिच्)+लोट् हि; the change of ऋ into अर्पि in णिच् is by 'अर्त्तिह्रीव्लीरीक्नूयीक्ष्माय्यातां पुङ्णौ'।

सागरिका—जं भट्टिणी आणवेदित्ति। (तथा कृत्वा कतिचित्पदानि गत्वात्मगतम्)। सारिआ मए उण सुसंगदाए हत्थे समप्पिदा। एदंपि अत्थि मे पेक्खिदुं कोदूहलं। किं जहा तादस्स अन्तेउरे भअवं अणङ्गो अच्चीअदि इधवि तह जेव्व किंवा अण्णहत्ति। ता अलक्खिआ भविअ पेक्खिस्सं। (परिक्रम्यावलोक्य च) ता जाव इह पूआसमओ होदि ताव अहंपि भअवन्तं मअणं ज्जेव्व पूजइदं कुसुमाइं अवचिणिस्सं। (इति कुसुमावचयं नाटयति)।

वासवदत्ता—कञ्चणमाले, पडिट्ठावेहि असोअमूले भअवन्तं पज्युस्सं।

काञ्चनमाला—जं भट्टिणी आणवेदित्ति। (तथा करोति)

सागरिका—यद्भर्त्राज्ञापयतीति। सारिका मया पुनः सुसंगताया हस्ते समर्पिता। एतदप्यस्ति मे प्रेक्षितुं कौतूहलम्। किं यथा तातस्यान्तःपुरे भगवाननङ्गोऽर्च्यते इहापि तथैव किं वान्यथेति। तदलक्षिता भूत्वा प्रेक्षिष्ये। तद्यावदिह पूजासमयो भवति तावदहमपि भगवन्तं मदनमेव पूजयितुं कुसुमान्यवचेष्यामि।

वासवदत्ता—काञ्चनमाले, प्रतिष्ठापयाशोकमूले भगवन्तं प्रद्युम्नम्।

काञ्चनमाला—यद्भर्त्राज्ञापयतीति।

সাগ। দেবী যেরূপ আদেশ করেন। [কএক পদ গমন করিয়া, স্বগত] আমি ত সারিকাকে সুসঙ্গতার হাতে দিয়া আসিয়াছি। আমার পিতার অন্তঃপুরে ভগবান্ অনঙ্গকে যেরূপে অর্চ্চনা করে এখানেও সেইরূপ অর্চ্চনা হয় কি অন্যরূপ ইহা দেখিবার জন্য আমার কৌতূহল হইয়াছে। অতএব যতক্ষণ পূজার সময় না হয়

ততক্ষণ অলক্ষিত হইয়া এইখানে অপেক্ষা করিয়া ভগবান্ মদনের পূজার নিমিত্ত আমিও পুষ্প চয়ন করি। [গমন করিয়া দর্শনপূর্ব্বক পুষ্পচয়নের অভিনয় করিতে লাগিল]

বাস। কাঞ্চনমালা, অশোকমূলে ভগবান্ প্রদ্যুম্নকে প্রতিষ্ঠাপিত কর।

কাঞ্চন। দেবী যেরূপ আদেশ করেন। [তাহাই করিল]

Sagar. As your majesty commands. [*Going a few steps aside* I placed the parrot at Susangata's hands. I have a curiosity to see if the bodiless God of love is worshipped here in the same way as in the harem of my father, or otherwise. Therefore I will see it being unseen. Until the time of worship comes, I would, for the worship of the God, gather flowers. [*Walking and looking about, represents the action of plucking flowers.*]

Vasav. Do place, *Kanchanmala,* the God of love at the foot of the Asoka tree.

Kanchan. As your majesty commands. [*Does so.*]

['कतिचित्' किम्शब्दात् डतिप्रत्ययेन कतिशब्दः सिद्धः। डतिप्रत्ययान्तशब्दः बहुषु प्रयुज्यते। अयं षट्संज्ञकः। षड्भ्यो लुक् जस्शसोर्लुक्शसि कति इति रूपम्। ततश्चित् प्रत्ययः]।

'परिक्रम्य' गत्वा। 'कुसुमानाम् अवचयः' उच्चयनं इति 'कुसुमावचयः' तम्। [अत्र घञ्विषयत्वात् अच्प्रयोगश्चिन्त्यः। हस्तादानेचेरस्तेये इति घञः प्राप्तिः। हस्तादाने इत्यनेन आदेयानां प्रत्यासत्तिः बोध्यते। अप्रत्यासत्तौ तु घञ् नस्यात् यथा यज्ञाद्वृक्षाग्रस्थितानां फलानां प्रचयं करोति। अत्र उन्नतानां चम्पकादीनां वृक्षाणां शाखाग्रस्थितपुष्पादानं हस्तेन न सम्भाव्यते, इति कृत्वा घञ् न प्रयुक्तः इत्युत्प्रश्यामः। कवयस्तु प्रायेण घञ्विषये अच्प्रयोगं विदधते, तदेवाभिप्रेत्याभिहितं वामनाचार्येण "अवतरावचायशब्दयोः ह्रस्वदीर्घव्यत्यासो बालानाम्" इति]।

वास। 'प्रद्युम्नः' कन्दर्पः [मदनोमन्मथोमारः प्रद्युम्नोमीनकेतन इत्यमरः। विष्णोरपि नामान्तरमेतत् तथाच मत्स्यपुराणम्।

प्रतिबुद्धेन तिष्ठन्ति सदेवासुरराक्षसाः।
प्रविदुः सर्व्वधर्म्माणां प्रद्युम्नस्तेन चोच्यसे।]

NOTES.

कतिचित्—Qual. पदानि। किम्+डति=कति; कति+शस् (द्वि. बहुव.)=कति; कति+चित्=कतिचित् (see Tika). सारिका—This सारिका plays a very important part in the development of the plot (see Act II.) कौतूहलम्—कुतूहलम् एव इति कुतूहल+अण् स्वार्थे; 'रम्यवस्तुविलोकने लोलता स्यात् कुतूहलम्'। तातस्य—of my father, तन्=क्त (दृत and तात by 'दृतनिभ्यां दीर्घश्च'); 'तातोऽनुकम्पोद्रजनके' इति विश्वमेदिन्यौ। अर्चति—अर्च अर्चति, अर्चयति; आनर्च, अर्चयामास etc.; आर्चिचत्, आर्चीत्। कुसुमावचय:—Grammarians take objection to the form अवचय, on the ground that the root चि should take the affix घञ् when it means to take with the hand but not from a motive of stealing. Here Sagarika was not evidently stealing; she was gathering flowers with her hands: and therefore the form should be अवचाय and not अवचय। Following in the wake of the *Kasika*, a defence of the poet may be proposed. "Taking by means of the hand necessarily presupposes that the objects to be taken must be within reach of the hand; where the objects are out of reach, there should be अच् instead of घञ्। Sagarika might have been gathering flowers from big trees such as *Sindhubara* or *Champaka* with a piece of stick. Hence the poet used the affix अच्। प्रतिष्ठापय—प्रति+स्थापि (स्था+णिच्)+लोट् हि। प्रद्युम्नम्—Cupid; it is also a name of Vishnu.

विदूषक:—(परिक्रम्यावलोक्य च)। भो वअस्स, जधा वीसन्तो णेउरसद्दो तधा तक्केमि आअदा देवी असोअमूलंत्ति।

विदूषक:—भो वयस्य, यथा विश्रान्तो नूपुरशब्दस्तथा तर्कयाम्यागता देव्यशोकमूलमिति।

राजा—वयस्य, सम्यगवधारितम्। पश्येयं देवी या किलैषा

कुसुमसुकुमारमूर्तिर्दधती नियमेन तनुतरं मध्यम्।
आभाति मकरकेतोः पार्श्वस्था चापयष्टिरिव ॥ २० ॥

तदेहि। उपसर्पावः। (उपसृत्य)। प्रिये वासवदत्ते।

वासवदत्ता—(विलोक्य)। कधं अज्जउत्तो। जअदु जअदु अज्जउत्तो। अलंकरेदु इमं देसं आसणपडिग्गहेण। एदं आसणं। एत्थ उवविसदु अज्जउत्तो।

(राजा नाट्येनोपविशति)

वासवदत्ता—कथमार्यपुत्रः। जयतु जयत्वार्यपुत्रः। अलंकरोत्विमं देशमासनपरिग्रहेण। एतदासनम्। अत्रोपविशत्वार्यपुत्रः।

বিদূ। [গমন করিয়া এবং অবলোকন করিয়া] বয়স্য, নূপুর শব্দ যখন বিরত হইয়াছে, এখন মনে হয় দেবী অশোকমূলে আগমন করিয়াছেন।

রাজা। বয়স্য, তুমি ঠিক অবধারণ করিয়াছ। দেখ ঐ কুসুমসুকুমার মূর্ত্তি দেবী ব্রতনিয়মজন্য কৃশতর মধ্যপ্রদেশ ধারণ করিয়া, কন্দর্পের পার্শ্বস্থিত কার্ম্মুকযষ্টির ন্যায় শোভা পাইতেছেন। এস, আমরা অগ্রসর হই।

রাজা। [অগ্রসর হইয়া] প্রিয়ে, বাসবদত্তে!

বাস। [অবলোকন করিয়া] কি আর্য্যপুত্র! আর্য্যপুত্রের জয় হউক। আসন প্রতিগ্রহ করিয়া এই স্থান অলঙ্কৃত করুন। এই আসন, ইহাতে আর্য্যপুত্র উপবেশন করুন।

[রাজা উপবেশন অভিনয় করিলেন]

Bidu. [*Walking and looking*]. As the sound of the anklets has ceased, I imagine that her majesty has come to the foot of the Asoka tree.

King. You have rightly ascertained it, my friend. See there is the queen, who of a frame delicate as flowers, possessed of a

middle rendered very thin on account of the rites of the vow, looks like the bow of the fish-emblemed God hanging by his side. Come, let us approach.

King. [*Approaching*]. Vasavdatta, my love.

Vasav. [*Looking,*] Oh ! my husband ! Victory to my husband ! Please adorn this place by taking a seat. Here is the seat ; be pleased, my husband, to sit down here.

[*King. Sits down in representation*].

राजा। 'सम्यक्' सुष्ठु [सम्पूर्व्वात् अञ्चतेः क्विन्। समः सम्यादेशः] 'अवधारितं' निर्णीतम्। कुसुमेति—

'कुसुममिव सुकुमारा' इति 'कुसुमसुकुमारा' [उपमानानि सामान्यवचनैरिति समासः] प्रसूनकोमला तथोक्ता 'मूर्त्तिः' आकृतिः यस्याः सा 'कुसुमसुकुमारमूर्त्तिः' 'नियमेन' व्रतनिमित्तेन उपवासादिना 'तनुतरं' क्षीणतरं 'मध्यं' मध्यभागं 'दधती' धारयन्ती 'या एषा' देवी 'मकरकेतोः' झषकेतनस्य कामस्य 'पार्श्वस्था चापयष्टिरिव' [प्रशंसावचनैश्चेति नित्यसमासः ; यष्टिशब्दः कार्श्यद्योतकः प्रशंसावचनः] 'आभाति' शोभते। कामधनुषः पुष्पमयत्वात् कुसुमसुकुमारमूर्त्तिरिति विशेषणमुपात्तम्। चापपक्षे कुसुमैः उपादानभूतैः सुकुमारा कोमला मूर्त्तिः यस्याः सा इति विग्रहः। [अत्र उत्प्रेक्षालङ्कारः। आर्य्याजातिः।]

२०। कुसुमसुकुमारमूर्त्या दधत्या पार्श्वस्थया चापयष्ट्या इव आभायते।

NOTES.

विश्रान्तः—has ceased, वि + श्रम् + क्त ('अनुनासिकस्य क्विझलोः क्ङिति' इति दीर्घः)। पश्येयं देवी या &c. इयं देवी (वर्त्तते) या &c. (इति) पश्य। कुसुमसुकुमारमूर्त्तिः—Qual. एषा and चापयष्टिः ; in the first case it means like a flower, in the 2nd case means because of the presence of flowers (Cupid's bow being made of flowers). कुसुम—कुस् + उम (by 'कुसेरुभोमेदेताः' कुसुम्भं कुसुमं कुसौदं कुसितः); मूर्त्तिः—मूर्च्छति प्रादुर्भवति अनया इति मुर्च्छ + क्तिन् करणे। दधती—qual.

एषा, धा + शतृ + ङीप् ; its object is मध्यम्। नियमेन—by observance of the vow. तनुतरं—very thin, 'तनुः कार्ये क्लेशेऽल्पे च'। पार्श्वस्था—पार्श्वं + स्था + क + टाप् (by 'सुपि स्थः')। चापयष्टिः—the slender bow (for समास see Tika)। उपसर्पावः—उप + सृप + लट् वस् : सृप्—सर्पति ; ससर्प ; सप्ता सर्प्ता ; सृप्स्यति, सर्प्स्यति ; (also असाप्सीत् according to some). प्रिये—प्रीणाति या सा प्रिया, प्री + क + टाप् (by 'इगुपधज्ञाप्रीकिरः कः')। आसन—आसते अस्मिन् इति आस् + ल्युट् अधिकरणे ; आस्—लिट् आसाञ्चक्रे etc. ; लुङ् आसिष्ट ; शानच् आसीन। उपविशतु—विश् with नि becomes आत्मनेपदी by 'नेर्विशः' as in शिशुपालवधम्, Canto I. 'नवाम्बुदश्याम तनुर्न्यविक्षत'।

काञ्चनमाला—भट्टिणि, सहत्थदिण्णेहिं कुसुमकुङ्कुमचन्दणवासेहिं सोहिदं रत्तासोअपाअवं गदुअ अच्चीअदु भअवं पज्जुण्णो।

वासवदत्ता—उवणेहि मे पूओवअरणाइं।

(काञ्चनमालोपनयति। वासवदत्ता तथा करोति।)

কাঞ্চন। দেবি, স্বহস্তদত্ত কুসুম কুঙ্কুম চন্দন ও বস্ত্রের জন্য শোভিত রক্তাশোক পাদপতলে গমন করিয়া ভগবান্ প্রদ্যুম্নকে অর্চ্চন করুন।

বাস। পূজার সামগ্রী আন।

[কাঞ্চনমালা। পূজার সামগ্রী আনিয়া দিল। বাসবদত্তা। পূজা করিলেন]

Kanchan. My lady, please go to the red Asoka tree and adore the God of love beautified by flowers, sandals, saffron and cloth presented by your own hands.

Vasav. Bring me the articles of worship.

[*Kanchanmala brings them. Vasavadatta does as requested.*]

काञ्चन। 'कुसुमञ्च कुङ्कुमञ्च चन्दनञ्च वासश्च' तानि 'कुसुमकुङ्कुमचन्दनवासांसि' तैः 'कुसुमकुङ्कुमचन्दनवासोभिः'।

NOTES.

स्वहस्तदत्तैः—स्व is a pronoun here, it is not a pronoun when it means 'a kinsman' or 'money' (स्वम् अज्ञातिधनाख्यायाम्' ; 'स्वो ज्ञातावात्मनि पुंसि स्वं त्रिष्वात्मीये स्वो धनेऽस्त्रियाम्' इत्यमरः। दत्त—दा+क्त कर्म्मणि ; दा—ददाति दत्ते ; लोट् हि देहि, स्व देत्स्व ; लिट् ददौ, ददे ; लुङ् अदात् अदित ; क्त with प्र etc. प्रदत्त or प्रत्त (see आत्त in sl. 2)। वासस्—वस्+णिच्+असु, cloth ; वस् to put on—वस्ते, ववसे, वसिष्यते, अवसिष्ट, सन् विवसिषते। उपनय—उप+नी+लोट् हि ; नी with उप is आत्मनेपदी in the senses of आचार्य्यकरण, भृति etc. (मानवकम् उपनयते, कर्म्मकारान् उपनयते)।

राजा—प्रिये वासवदत्ते,

प्रत्यग्रमज्जनविशेषविविक्तकान्तिः
कौसुम्भरागरुचिरस्फुरदंशुकान्ता।
विभ्राजसे मकरकेतनमर्चयन्ती
बालप्रबालविटपिप्रभवा लतेव ॥ २१ ॥

अपि च।

स्पृष्टस्त्वयैव दयिते स्मरपूजाव्यापृतेन हस्तेन।
उद्भिन्नापरमृदुतरकिसलय इव लक्ष्यतेऽशोकः ॥ २२ ॥

अपि च।

अनङ्गोऽयमनङ्गत्वमद्य निन्दिष्यति ध्रुवम्।
यदनेन न संप्राप्तः पाणिस्पर्शोत्सवस्तव ॥ २३ ॥

রাজা। প্রিয়ে, বাসবদত্তে। অভিনব স্নানহেতু তোমার কান্তি সমুজ্জ্বল হইয়াছে, তোমার বসনাঞ্চল কুসুম্ভপুষ্পের লোহিতবর্ণের ন্যায় দীপ্তি পাইতেছে। মকরকেতনকে অর্চ্চনা করিবার সময় তোমাকে নবোদ্গত কিসলয়শোভিত বৃক্ষসমুদ্ভূত লতার ন্যায় দেখাইতেছে।

এবং—

হে কান্তে, কন্দর্পপূজায় ব্যাপৃত হস্তের দ্বারা তোমা কর্ত্তৃক স্পৃষ্ট এই অশোক বৃক্ষের যেন আর একটি মৃদুতর কিসলয় সমুদ্গত হইয়াছে বলিয়া বোধ হইতেছে।

এবং—

এই অনঙ্গ অদ্য নিশ্চয়ই নিজের অনঙ্গত্বের নিন্দা করিবেন। যেহেতু ইনি তোমার পাণিস্পর্শের আনন্দ অনুভব করিতে পারিলেন না।

King. Oh my love, *Vasavdatta*, with your beauty heightened (and purified) by the fresh auspicious bath, and with the ends of your cloth shining beautifully on account of the red hue of the Kusumbha flowers, you, while worshipping the fish-emblemed God, look like a creeper sprung from a tree with fresh grown (red) shoots.

Also :—

The Asoka tree touched by you, oh my love, with your hand busy in the worship of the God of love, appears to have got another softer shoot sprung (from it), as it were.

Also :—

The bodiless God of love will surely to-day curse the state of his being without a body ; for he has not felt the joy at the touch of your hands.

राजा। प्रत्ययेति। अन्वयः। प्रत्ययमज्जनविशेषविविक्तकान्तिः कौसुम्भराग-रुचिरस्फुरदंशुकान्ता मकरकेतनम् अर्चयन्ती (त्वं) बालप्रवालविटपिप्रभवा लतेव विभाजसे॥ २१॥

'प्रत्ययः' अभिनवः यः 'मज्जनविशेषः' मङ्गलस्नानम् इत्यर्थः। तेन 'विविक्ता' विशोधिता प्रोज्ज्वलीकृता इत्यर्थः 'कान्तिः' शोभा यस्याः सा 'प्रत्ययमज्जनविशेष-विविक्तकान्तिः' अभिनवमङ्गलस्नानापादितकान्त्यतिशया [विविक्तौ पूतविजनौ इत्यमरः] कुसुम्भानां पुष्पविशेषाणां विकारः इति 'कौसुम्भः' [वैकारिकः अण्] तथोक्तः 'रागः' लौहित्यं तेन 'रुचिरः' सुन्दरः 'स्फुरन्' प्रोज्ज्वलः 'अंशुकान्तः' वसनाञ्चलः यस्याः सा 'कौसुम्भरागरुचिरस्फुरदंशुकान्ता,' 'मकरकेतनं' कन्दर्पम् 'अर्चयन्ती' सम्पूजयन्ती त्वं, 'बालानि' नवोत्पन्नानि 'प्रवालानि' किसलयानि यस्य स 'बालप्रवालः', तथोक्तः 'विटपी' वृक्षः तस्मात् 'प्रभवः' उत्पत्तिः यस्याः सा 'बालप्रवालविटपिप्रभवा' [अवर्ल्यां हि व्यधिकरणो बहुव्रीहिः जन्माद्युत्तरपद इति

वामनः] नवकिसलयशोभिद्रुमसमुत्पन्ना 'लता' वल्लरी 'इव विभाजसे' शोभसे [भाजदीप्तौ इति धातोर्लटिरूपम्। उत्प्रेक्षालङ्कारः। वसन्ततिलका वृत्तम्]।

सृष्ट इति। अन्वयः। (हे) दयिते, त्वया स्मरपूजाव्यापृतेन हस्तेन सृष्टः एव अशोकः उद्भिन्नापरमृदुतरकिशलयः इव लक्ष्यते ॥ २२ ॥

हे 'दयिते' प्रिये, 'त्वया' 'स्मरस्य' कामस्य 'पूजायाम्' अर्हणायां 'व्यापृतः' व्यापारवान् [पृङः तौदादिकात् कर्त्तरि क्तः] तेन 'स्मरपूजाव्यापृतेन' कामार्चनव्यग्रेण 'हस्तेन सृष्टः अशोकः' तरुः 'उद्भिन्नम्'' उज्जृम्भितम् 'अपरं मृदुतरं' सुकुमारतरं 'किसलयं' प्रवालं यस्य सः 'उद्भिन्नापरमृदुतरकिसलयः' समुद्गतकोमलप्रवालान्तरः 'इव लक्ष्यते' दृश्यते। आताम्राङ्गुलीतलत्वात् सौकुमार्य्याच्च तरुगात्रे लग्नस्तवायं करः सद्यः सञ्जातनवपल्लव इव राजते इत्यर्थः। [अत्रापि उत्प्रेक्षालङ्कारः]। आर्य्याजातिः।

अनङ्ग इति। अन्वयः। अयम् अनङ्गः अद्य अनङ्गत्वं ध्रुवं निन्दिष्यति, यत् अनेन तव पाणिस्पर्शोत्सवः न संप्राप्तः ॥ २३ ॥

किञ्च अयि प्रिये, 'अयम् अनङ्गः' कामः 'अद्य अनङ्गत्वं' स्वस्य अशरीरत्वं 'ध्रुवं' निश्चितमेव 'निन्दिष्यति' गर्हिष्यति। यतः 'अनेन' 'तव' 'पाणेः स्पर्शेन' सम्पर्केण यः 'उत्सवः' प्रमोदातिशयः स 'न सम्प्राप्तः' नानुभूतः। अतनुत्वात् त्वगिन्द्रियविरहात् स्पर्शसुखस्यानुभवः अस्य नास्त्येव ध्रुवमित्युत्प्रेक्षाद्योतकम्। [अत्र उत्प्रेक्षालङ्कारः]।

२१। प्रत्यग्रमज्जनविशेषविविक्तकान्त्या कौसुम्भरागरुचिरस्फुरदंशुकान्तया अर्चयन्त्या त्वया बालप्रवालविटपिप्रभवया लतयेव विभाव्यते।

२२। त्वया सृष्टं अशोकं उद्भिन्नापरमृदुतरकिसलयमिव लक्षयामि।

२३। अनेन अनङ्गेन...निन्दिष्यते। यदयं तव पाणिस्पर्शोत्सवं न सम्प्राप्तवान्।

NOTES.

प्रत्यग्र—fresh ; मज्जनविशेष—auspicious bath ; मज्जन—मस्ज्+ल्युट् भावे (मज्जति ; ममज्ज मयज्जिथ ममङ्क्थ ; मङ्क्ष्यति ; अमाङ्क्षीत्, अमाङ्क्ताम् अमाङ्क्षुः)। विशेष—वि+शिष्+घञ् (शिष्—शिनष्टि ;

शिशेष ; अशिचत् ; शेक्ष्यति ; क्त शिष्ट)। विविक्त—purified, brightened, वि + विच् + क्त ; कान्ति—lustre, कम् + क्तिन्। कौसुम्भ (कुसु + उम्भ ; see under कुसुम *ante*) + अण् विकारे। राग—रञ्ज् + घञ् भावे, hue the न् of रञ्ज is dropped by 'घञि च भावकरणयोः' (otherwise रङ्गः)। रुचिर—रुच् + किर कर्त्तरि, beautiful. स्फुरत्—स्फुर + शतृ (स्फुरति ; पुस्फोर ; अस्फुरीत् ; क्तिन् स्फूर्त्ति ; णिच् स्फोरयति स्फारयति) ; shining. अंशुक—a fine cloth, अंशु + काश् to shine + ड कर्त्तरि। कौसुम्भ..... कान्ता—see Tika ; or कौसुम्भरागरुचिरस्फुरदंशुकेन अन्ता मनोज्ञा (अन्तः स्वरूपे रम्ये च)। विभाजसे—वि + भाज् to shine + लट् से (लिट् बभाजे भेजे ; णिच् लुङ् अबभाजत् अविभजत्)। अर्चयन्ती—अर्च (चुरादि) + शतृ + ङीप ; अर्च (भ्वादि) will yield अर्चन्ती। बालप्रवालविटपिप्रभवा लता इव—the queen fresh from her bath and with the red silken cloth on, looks like a young creeper surrounded by the red shoots of the tree. Or take लता in the sense of शाखा (शाखा, cf. शमीलतां छेत्तुमृषिर्व्यवस्यति, Sakuntala) ; the queen resembles the bough covered with red shoots. 'प्रवाली वल्लकीदण्डे विद्रुमे बालपल्लवे' इति विश्वः। विटपिन्—विटप् (branch) + इन् मत्वर्थे, a tree. प्रभव—प्र + भू + अप्। स्पृष्टः—स्पृश् + क्त कर्म्मणि (स्पृश्—स्पृशति ; पस्पर्श ; अस्प्राक्षीत् अस्पार्क्षीत् अस्पृक्षत् स्प्रक्ष्यति स्पर्क्ष्यति)। दयिते—O dear one, दय + क्त + टाप्। स्मर—Cupid, the mind-born god. स्मृ + अप् कर्म्मणि। व्यापृत —वि + आङ् + पृ (तुदादि) + क्त ; (व्याप्रियते, व्यापप्रे, व्यापप्राते ; व्यापरिष्यते ; व्यापृत, व्यापृषातान्)। उङ्गिन्नापर etc.—the soft and red hand of the queen looks like a shoot of the tree more tender than the others. The hand with its delicate fingers is on account of its softness and red hue generally compared by poets to fresh-grown red shoots of trees. अनङ्गत्व—the circumstance of his being without a body. निन्दिष्यति—will deplore.

काञ्चनमाला—भट्टिणि, अच्चिदो भअवं पज्जुण्णो। ता करेहि भत्तुणो उइदं पूआसक्कारं।

वासवदत्ता—तेण हि उवणेहि मे कुसुमाइं विलेवणं च।

काञ्चनमाला—भट्टिणि, एदं सव्वं सज्जं।

(वासवदत्ता नाट्येन राजानं पूजयति)

काञ्चनमाला—भर्वि, अर्चिती भगवान् प्रद्युम्नः। तत् कुरु भर्तुरुचितं पूजा-सत्कारम्।

वासवदत्ता—तेन ह्युपनय मे कुसुमानि विलेपनं च।

काञ्चनमाला—भर्वि, इदं सर्वं सज्जम्।

কাঞ্চন। দেবি, কন্দর্পের পূজা ত করিয়াছেন; এক্ষণ মহারাজের উপযুক্ত পূজা সৎকার করুন।

বাস। সেই জন্য পুষ্প ও চন্দন বিলেপনাদি আনয়ন কর।

কাঞ্চন। দেবি, এই সমস্ত প্রস্তুত।

[বাসবদত্তা রাজাকে অর্চ্চনার অভিনয় করিলেন]

Kanchan. My lady, the God of love has been worshipped; now do the proper worship and honour to our lord.

Vasav. Bring me therefore flowers and sandal unguent.

Kanchan. Here is every thing ready, my lady.

[*Vasav. worships the king in representation.*]

काञ्चन। 'पूजायाः सत्कारः' बहुमानः इति 'पूजासत्कारः'। यद्वा 'पूजा एव सत्कारः' इति 'पूजासत्कारः'।

NOTES.

उचितम्—due, proper. वच् + कितच् (रुचिवचिकुचिकुटिभ्यः कितच्', 'वचिस्वपि—इत्यादिना संप्रसारणम्)। सत्कार—सत् + कृ + घञ् (गति समास by 'आदरानादरयोः सदसती') (उपनय) मे क्रियाग्रहणमपि कर्त्तव्य-मिति ४र्थी। विलेपन—sandal paste.

सागरिका—(गृहीतकुसुमा) हद्धी हद्धी। कहं कुसुम-लोहोक्खित्तहिअआए अदिचिरं ज्जेव्व मए किदं। ता इमिणा सिन्दुवारविडवेण ओवारिअसरीरा भविअ पेक्खामि। (विलोक्य)

कहं पच्चक्खो ज्जेव्व अपुव्वो कुसुमाउहो। आह्माणं तादस्स अन्तेउरे चित्तगदो अच्चीअदि। इह पच्चक्खीकिदो। ता अहंपि इमेहिं कुसुमेहिं इह ठिदा ज्जेव्व भअवन्तं कुसुमाउहं पूअइस्सं। (इति कुसुमानि प्रक्षिपति।) णमो दे भअवं कुसुमाउह, सुभदंसणो मे भविस्ससि। दिट्ठं जं दिट्ठव्वं। अमोघदंसणो मे भविस्ससि। (इति प्रणमति।) अच्चरिअं अच्चरिअं। दिट्ठोवि पुणो पेक्खिदव्वो। ता जाव ण कोवि मं पेक्खदि दाव ज्जेव्व गमिस्सं। (इति कतिचित्पदानि गच्छति।)

सागरिका—हा धिक् हा धिक्। कथं कुसुमलोभीतचित्तहृदययातिचिरमेव मया कृतम्। तदनेन सिन्धुवारविटपेनापवारितशरीरा भूत्वा प्रेक्षे। कथं प्रत्यक्ष एवापूर्वः कुसुमायुधः। अस्माकं तातस्यान्तःपुरे चित्रगतोऽर्च्यते। इह प्रत्यक्षीकृतः। तदहमप्येभिः कुसुमैरिह स्थितैव भगवन्तं कुसुमायुधं पूजयिष्ये। नमस्ते भगवन्कुसुमायुध, शुभदर्शनो मे भविष्यसि। दृष्टं यद्दृष्टव्यम्। अमोघदर्शनो मे भविष्यसि। आश्चर्यमाश्चर्यम्। दृष्टोऽपि पुनः प्रेक्षितव्यः। तद्यावन्न कोऽपि मां प्रेक्षते तावदेव गमिष्यामि।

সাগ। [পুষ্প গ্রহণ করিয়া] হায়, হায়, কুসুমলোভে আকৃষ্টহৃদয় হইয়া আমি অনেক বিলম্ব করিয়াছি। এই সিন্ধুবার বৃক্ষের শাখার দ্বারা আবৃতশরীর হইয়া অবলোকন করি। [অবলোকন করিয়া] একি, অপূর্ব্ব কুসুমচাপকে প্রত্যক্ষ দেখিতেছি। আমার পিতার অন্তঃপুরে চিত্রিত কন্দর্পের পূজা হইয়া থাকে, এখানে প্রত্যক্ষ করিলাম। আমিও এই স্থানে থাকিয়াই এই কুসুমের দ্বারা ভগবান্ কুসুমায়ুধের পূজা করি। [পুষ্প নিক্ষেপ করিল] ভগবন্ কুসুমায়ুধ, আপনাকে নমস্কার করি। আপনার দর্শন যেন শুভকর হয়। দ্রষ্টব্য যাহা তাহা দেখিলাম, যেন আপনার দর্শন অব্যর্থ হয়। [প্রণাম করিল] আশ্চর্য্য, আশ্চর্য্য, ইঁহাকে দেখিয়াও পুনরায় দেখিবার প্রবৃত্তি হইতেছে। আমাকে কেহ দেখিতে না দেখিতে আমি চলিয়া যাই। [কএক পদ গমন করিল]

Sagarika. [*Taking flowers*]. Ah! Alas! I have, indeed, done a great delay, with my heart carried away by a strong love of flowers. I will see, my body being hidden by the branches of this *Sindhubara* tree,

[*Beholding*]. Oh! indeed! the wonderful god of love, visible in person. In my father's harem, he is worshipped in the picture, here he is seen in person. I too standing here will worship the flower-armed God with these flowers. [*Throws the flowers*].

Salutation to thee, oh, flower-armed God, let this sight of thine be auspicious to me. I have seen what's to be seen. Be thy sight not unfruitful to me. [*Bows down*].

Wonderful! wonderful! Though seen, he is to be seen again. I will go away before any one sees me. [*Goes a few steps*].

साग। 'कुसुमेषु लोभः' इति 'कुसुमलोभः' तेन 'उत्क्षिप्तं' व्यग्रं 'हृदयं' यस्याः सा 'कुसुमलोभोत्क्षिप्तहृदया।' 'सिन्धुवारस्य' वृक्षविशेषस्य 'विटपेन' शाखानिवहेनेत्यर्थः। 'अपवारितम्' अन्तर्धापितं 'शरीरं' यस्याः सा 'अपवारितशरीरा'। [अन्तर्धा व्यवधा पुंसि त्वन्तर्धिरपवारणमित्यमरः]। विलोक्येति। अक्ष्णोः प्रति इति 'प्रत्यक्षम्' अव्ययीभावे शरत्प्रभृतिभ्यः इत्यन् समासान्तः प्रत्यक्षम् अस्ति अस्य इति प्रत्यक्षः [अर्शआदिभ्यः अच् इति मत्वर्थीयः अच्] 'अपूर्व्वः' अदृष्टपूर्व्वः। 'चित्रंगतः' इति 'चित्रगतः' आलेख्यसमर्पितः। 'शुभं' शुभावहं 'दर्शनं' यस्य सः 'शुभदर्शनः'। 'अमोघम्' अवन्ध्यं सफलमित्यर्थः 'दर्शनं' यस्य सः 'अमोघदर्शनः' [मुह्यतेः अच् कुत्वं निपात्यते इति] मोघं निष्फलम्।

NOTES.

लोभ—लुभ + घञ् (लुभ्यति ; लुलोभ ; अलुभत् ; लोभिष्यति)। उत्क्षिप्त—उद् + क्षिप् + क्त (क्षिप्यति, क्षिपति, क्षिपते, चिक्षेप चिक्षिपे ; अक्षैप्सीत्, अक्षिप्त) drawn away. हृदय—from accusative plural हृदय becomes optionally हृद् by the rule 'पद्दन्नोमान्हृन्निश्—'। अतिचिरम् 'कृतम्' इत्यस्य उक्ते कर्म्मणि १मा। चिरम् is an अव्यय। अपवारित—अप + वृ (चुरादि) + क्त। प्रत्यक्षः—अक्ष्णोः प्रति इति प्रत्यक्षम् (अव्ययीभावः the

समासान्त अन् is by the rule 'प्रतिपरसमनुभ्योऽक्ष्णः') accessibility to vision ; प्रत्यक्षम् अस्ति अस्य इति प्रत्यक्षः (प्रत्यक्षम् + अच् मत्वर्थे)। चित्रगतः —committed to a picture. प्रत्यक्षीकृतः—अप्रत्यक्षः प्रत्यक्षः कृतः (प्रत्यक्ष + चि + कृ + क्त कर्म्मणि)। द्रष्टव्यम्—worth seeing, दृश् + तव्यत् कर्म्मणि। अमोघ—unfailing (in effects). आश्चर्य्यम्—आङ् + चर् + यत् (निपातनात् मुट्)। 'आश्चर्य्यमनित्ये' (otherwise आचर्य्यं कर्म्म शोभनम्) ; the rule for यत् is 'चरेराङि चागुरौ' (as आचर्य्यः देशः गन्तव्यः इत्यर्थः, but आचार्य्यः गुरुः) दृष्टः अपि पुनः प्रेक्षितव्यः—Love has already begun to work on Sagarika.

काञ्चनमाला—अज्ज वसन्तअ, एहि। संपदं तुमंपि सोत्थिवाअणं पडिच्छेहि।

(विदूषक उपसर्पति।)

वासवदत्ता—(विलेपनकुसुमाभरणदानपूर्वकम्।) अज्ज, एदं सोत्थिवाअणं पडीच्छ। (इत्यर्पयति।)

विदूषकः—(सहर्षं गृहीत्वा) सोत्थि भोदीए।

काञ्चनमाला—आर्य वसन्तक, एहि। सांप्रतं त्वमपि स्वस्तिवाचनं प्रतीच्छ।

वासवदत्ता—आर्य, इदं स्वस्तिवाचनं प्रतीच्छ।

विदूषकः—स्वस्ति भवत्यै।

কাঞ্চন। আর্য্য বসন্তক, এক্ষণে তুমিও স্বস্তিবাচন গ্রহণ কর।

[বিদূ অগ্রসর হইল]

বাস। [চন্দন কুসুম ও আভরণ দান পূর্ব্বক] আর্য্য, এই স্বস্তিবাচন স্বীকার করুন। [অর্পণ করিলেন]

বিদূ। [আহ্লাদের সহিত গ্রহণ করিয়া] আপনার মঙ্গল হউক।

Kanchan. Noble *Basantaka*, now you too accept the congratulatory presents of flowers, ornaments'&c.

[*Bidu. approaches*].

Vasav. [*Presenting at first sandal unguent, flowers and orna-*

ments]. Noble Sir, please accept these congratulatory presents. [*Gives them*].

Bidu. [*Taking with joy*]. Fare you well! May prosperity attend you!

काञ्चन। 'प्रतीच्छ' स्वीकुरु गृहाणेति यावत् [प्रार्थनायां लोट्]।

NOTES.

सांप्रतम्—now (may also mean 'proper, fit).' प्रतीच्छ—प्रति + इष् + लोट् हि ; इष् with प्रति means to accept 'take' or to 'receive' (as a gentleman)'। इष् (आभीक्ष्ण्ये) is क्र्यादि, (इच्छायाम्) is तुदादि and (गतौ) is दिवादि ; 'इच्छति ब्राह्मणैः सङ्ग मन्विष्यति सतां गतिम्। इष्णाति धर्म्मकार्य्येषु यः सदीन्नतिमीषते' इति कविरहस्यम्। इच्छति ; इयेष ; ऐषीत् ; एषिष्यति। भवत्यै—'नमः स्वतिस्वाहास्वधालंवषड्योगाच्च इति ४र्थी।

(नेपथ्ये वैतालिकः पठति।)

अस्तापास्तसमस्तभासि नभसः पारं प्रयाते रवा-
वास्थानीं समये समं नृपजनः सायंतने संपतन्।
संप्रत्येष सरोरुहद्युतिमुषः पादांस्तवासेवितुं
प्रौत्युत्कर्षकृतो दृशामुदयनस्येन्दोरिवोद्वीक्षते ॥ २४ ॥

[নেপথ্যে বৈতালিক পাঠ করিতে লাগিলেন]

সূর্য্য রশ্মিজাল অস্তাচলের শিখরাগ্রে সংন্যস্ত করিয়া, নভস্তলের অপর পারে গমন করিলে, সন্ধ্যা সময়ে রাজন্যবর্গ একসঙ্গে সভায় আগমনপূর্ব্বক সম্প্রতি, হে রাজন্ উদয়ন, উদয়োন্মুখ চন্দ্রের কিরণের ন্যায় পদ্মপ্রভাপহারক, লোকলোচনের প্রীত্যতিশয়-বর্দ্ধক ভবদীয় চরণ সেবা করিবার জন্য উদ্গ্রীব হইয়া প্রতীক্ষা করিতেছেন।

[*A herald reads behind the scenes*],

The sun, with all his rays thrown on the setting hill, having gone to the farthest end of the sky ; the body of kings coming together at eventide to the assembly-hall is now looking forward to do honour to the feet, outstripping the beauty of the lotus, of you,

the king Udayana, the bringer on of excess of joy to the beholder's sight, in the same way as to the rays of the rising moon putting an end to the beauty of the lotus.

'नेपथ्ये' यवनिकान्तराले इत्यर्थः 'वैतालिकः' स्तुतिपाठकः।

अस्तेति। अन्वयः। अस्तापास्तसमस्तभासि रवौ नभसः पारं प्रयाते सायन्तने समये समम् आस्थानीं सम्पतन् एष नृपजनः संप्रति सरोरुहद्युतिमुषः दृशां प्रीत्युत्कर्षकृतः उदयनस्य इन्दोः इव उदयनस्य तव पादान् आसेवितुम् उद्वीचते॥२४॥

'अस्ते' लक्षणया अस्ताचले 'अपास्ताः' निहिताः निक्षिप्ता इति यावत् 'समस्ताः' सर्व्वा एव 'भासः' द्युतयः येन सः 'अस्तापास्तसमस्तभा' तस्मिन् अस्तोन्मुखत्वात् संहृतरश्मौ 'रवौ' विवस्वति 'नभसः' व्योम्नः 'पारं' पश्चिमप्रान्तं 'प्रयाते' प्राप्ते सति सायं सन्ध्यायां भवः इति 'सायन्तनः' [सायमित्यव्ययात् ट्यु प्रत्ययः तुडागमश्च] तस्मिन् 'सायन्तने समये' सन्ध्यासमये 'समं' युगपत् एकदैवेत्यर्थः आतिष्ठन्ति अत्र इति [तिष्ठतेः अधिकरणे लुट्, टित्वात् स्त्रियां ङीषि] आस्थानी सभा, [समन्यापरिषद्गोष्ठीसभासमितिसंसदः। आस्थानी क्लीवमास्थानमित्यमरः] तां 'सम्पतन्' समागच्छन्, [उपसर्गवशात् पततेः सकर्म्मकत्वम्] एष नृपजनः' सभाजनोपस्थायी अयं राजन्यवर्गः 'सम्प्रति' इदानीं सरसि रोहन्ति यानि तानि 'सरोरुहाणि' कमलानि [रोहतेः इगुपधलक्षणः कः] तेषां 'द्युतिं' प्रभां 'मुष्णन्ति' एकत्र निर्ज्जयन्ति, अन्यत्र विलुम्पन्ति ये तान् [मुष्णातेः क्विप्,] सरोरुहद्युतिमुषः' कान्त्या निर्ज्जितपद्मप्रभान्, अङ्गाम्भोजं निशायां विकसति कुमुदं इति कविसमयस्मरणात् निमीलनवशात् सरसिजश्रीविलोपिनः, 'दृशां' चक्षुषां प्रीत्याः उत्कर्षं निरतिशयमानन्दमित्यर्थः 'कुर्व्वन्ति' ये तान 'प्रीत्युत्कर्षकृतः', [करोतेः क्विप्] नयनानन्दकरान्, 'उदयनस्य' तन्नाम्ना ख्यातस्य 'तव,' अन्यत्र उत्ऊर्द्धं अयनं गमनं यस्य तस्य 'उदयनस्य' उद्गमनशीलस्य 'इन्दोः' चन्द्रस्येव 'पादान्' चरणान् [गौरवे बहुवचनम्,] अन्यत्र किरणान् [पादा रश्म्यङ्घ्रितुर्य्यांशाः इत्यमरः] 'आसेवितुम् उदवीचते,' प्रतीचते, उदग्रीवं यथा तथा निरीचते इत्यन्वयः। [उपमालङ्कारः स च श्लेषनिर्व्वाह्यः। शार्दूलविक्रीडितं वृत्तम्]।

२४। सम्पतता एतेन नृपजनेन...तव पादाः उद्वीक्ष्यन्ते।

NOTES.

नेपथ्ये—behind the scenes. वैतालिकः—herald, विविधो मङ्गल-गीतिवाद्यादिकृतः तालःशब्दः, तेन व्यवहरतीति वैतालिकः (वि+ताल+ठक्) It was the custom in ancient times that bards or heralds, sang at stated periods of the day, songs in praise of kings, indicating their duties. By doing this the वैतालिक here serves the further purpose of letting सागरिका know who the person believed by her to be Cupid actually is, and this furthers the action of the drama. अस्तापास्तसमस्तभासि—Qual. रवौ ; अस्त is intended for the setting hill, अपास्त – अप + अस् (to throw) + क्त नभसः पारं—the farthest end of the horizon. रवौ—'यस्य च भावेन भावलक्षणम्' इति ७मी। आस्थानीम् कर्म्म of संपतन् ; आङ् + स्था + अधिकरणे ल्युट् + ङीष्, the assembly hall. समम्—simultaneously. सायंतने—Qual. समये ; सायम् + ट्यु (तुड़ागमः) by the rule 'सायंचिरं प्राह्णे प्रगेऽव्ययेभ्यष्ट्युट्युलौ तुट् च'। संपतन्—सम् + पत् + शतृ (qualifies नृपजनः) ; it is transitive being preceded by सम् (cf. उत्पतिते in s. 75, Sisupal canto I). सरोरुहद्युतिमुषः—Qual. पादान् which means 'feet' in the king's case and 'rays' in the moon's case, सरोरुह etc. means displaying the beauty of lotuses (in the case of the feet) and robbing the lotuses of their beauty (in the case of the moon's rays) because lotuses close at night fall. The base is सरोरुहद्युतिमुष् (सरोरुहद्युति + मुष् to steal + क्विप्) ; द्युति—दिव्—क्तिन् or द्युत् + इन्। पादान्—also पदः ; from द्वितीया बहुवचन, पद is the optional form by 'पदृदन्नोमास्—'। प्रीत्युत्कर्षक्लृप्तः—Qual. पादान् (प्रीत्युत्कर्ष + क्लृप्त + क्विप्)। दृशाम्—goes with प्रीत्युत्कर्ष ; पश्यति अनया इति दृक् (दृश् + क्विप् करणे)। उदयनस्य इन्दोः इव उदयनस्य तव—in the moon's case उदयन means 'up in the sky' and in the king's case it is the name. उद्वीक्षते—is looking forward, is anxious.

सागरिका—(श्रुत्वा सहर्षं परिवृत्य राजानं दृष्ट्वा सस्पृहम्।) कहं अअं सो राआ उअअणो णाम जस्स अहं तादेण दिण्णा। (दीर्घं निश्वस्य।) ता परप्पेसणदूसिदंबि मे सरीरं एदस्स दंसणेण दाणिं बहुमदं संवुत्तं।

सागरिका—कथमयं स राजोदयनो नाम यस्याहं तातेन दत्ता। तत्परप्रेषण-दूषितमपि मे शरीरमेतस्य दर्शनेनेदानीं बहुमतं संवृत्तम्।

সাগ। [শ্রবণ করিয়া মুখ ফিরাইয়া নরপতিকে দর্শনপূর্ব্বক সস্পৃহ ভাবে] কি, ইনিই সেই রাজা উদয়ন? পিতা যাঁহার হস্তে অর্পণ করিবার জন্য আমাকে পাঠাইয়া দিয়াছেন। [দীর্ঘনিশ্বাস ত্যাগ করিয়া] পরের ভৃত্যভাবে দূষিত হইলেও আমার শরীর ইঁহার দর্শনে এক্ষণে গৌরবভাজন হইয়াছে।

Sagar. [*Listening with joy, turning round and seeing the king wistfully*]. What! indeed! this is the king *Udayana* by name to whom I have been betrothed by my father!

[*Heaving a long sigh*]. This body of mine though degraded by servitude to another has now become highly prized on account of his sight.

साग। 'दत्ता' दानार्थं प्रतिश्रवं कृत्वा अमात्यादिभिः सह प्रेरिता इत्यर्थः। 'परस्य' अन्यस्य वासवदत्तारूपस्य 'प्रेषणं' भृत्यभावः तेन 'दूषितं' सदोषं कृतं हीनत्व मापादितमित्यर्थः [दूष्यतेः णिचि 'दोषो णौ' इति उपधायाः ऊत्त्वे दूषयति; ततः कर्म्मणि क्तः क्लीवे दूषितम्]।

NOTES.

परिवृत्य—turning round. यस्य दत्ता—to whom I am promised in marriage, betrothed; यस्य—विवक्षारशात् षष्ठी। This knowledge on सागरिका's part is very important; it deepens her love for the king and justifies her conduct in drawing him in a picture, pining for him, looking at him wistfully &c. (as related in Act II.) परप्रेषण means servitude to another. Here

Sagarika thinking of her present position as the queen's waiting-maid disparages herself. दूषितम्—by 'वा चित्तविरागे' we have चित्तं दूषयति दोषयति वा कामः।

राजा—कथमुत्सवापहृतचेतोभिः संध्यातिक्रमोऽप्यस्माभिर्नोपलक्षितः। देवि, पश्य।

उदयतटान्तरितमियं प्राची सूचयति दिङ्निशानाथम्।
परिपाण्डुना मुखेन प्रियमिव हृदयस्थितं रमणी॥ २५॥

देवि, तदुत्तिष्ठावः। आवासाभ्यन्तरमेव प्रविशावः।

(सर्वे उत्थाय परिक्रामन्ति।)

রাজা। উৎসবে অপহৃতচিত্ত হইয়া আমরা সন্ধ্যাতিক্রম লক্ষিত করি নাই। দেবি, দেখ, রমণী হৃদয়নিহিত বল্লভজনকে যেরূপ পাণ্ডুবর্ণ মুখের দ্বারা অপরের অনুমানযোগ্য করে, সেইরূপ পূর্ব্বদিক পাণ্ডুবর্ণ অগ্রভাগ দ্বারা উদয়াচলের তটে অন্তর্হিত রজনীনাথকে সূচিত করিতেছে। দেবি, উত্থান করা যাউক, চল গৃহাভ্যন্তরেই প্রবেশ করি। [সকলে উত্থান করিয়া গমন করিতে লাগিলেন]।

King. Oh! we have not marked the passing away of evening, our hearts transported with this joyous festival.

Behold! my queen. The Eastern quarter with its white front indicates the lord of night hidden by the slopes of the Eastern (rising) hill; as does a woman indicate by means of her pale face her lover lying hidden in her heart. Let us rise therefore, O queen, and enter within the house.

[*All rise up and walk*].

राजा। 'उत्सवेन अपहृतम्' आकृष्टं विषयान्तरात् व्यावर्त्तितं 'चेतः' येषां तैः 'उत्सवापहृतचेतोभिः' अत्र बहुत्वमविवक्षितम् 'सन्ध्यायाः अतिक्रमः' अपसरणम्। उपलक्षितः' ज्ञातः, अवबुद्धः इति यावत्।

उदयेति। अन्वयः। इयं प्राची दिक् उदयतटान्तरितं निशानाथं, रमणी हृदयस्थितं प्रियम् इव, परिपाण्डुना मुखेन सूचयति॥ २५॥

'प्राची' पूर्व्वा [प्रपूर्व्वात् अञ्चतेः क्विन् स्त्रियां ङीषि,] 'प्राची दिक्,' आशा, 'उदयगिरेः' उदयशैलस्य 'तटेन' प्रदेशेनेत्यर्थः 'अन्तरितम्' अन्तर्हितम् [अन्तरं करोति इति णिचि अन्तरयतेः कर्म्मणि क्तः] 'निशानाथं' रजनीनाथं चन्द्रं, 'रमणी' काचित् समदना नारी 'हृदयस्थितम् भावस्थितम् अनुरागविषयमित्यर्थः 'प्रियं' कान्तं 'परिपाण्डुना' वल्लभजनस्य अनासादनेन चिन्ताजन्येन पाण्डिम्ना परिगतेन 'मुखेन,' 'इव' [तथाचोक्तं दर्पणे,—अङ्गेष्वसौष्ठवं तापः पाण्डुता कृशतारुचिरिति] 'परिपाण्डुना' अस्फुटकिरणप्रकाशात् पाण्डुवर्णेन 'मुखेन' अग्रभागेण 'सूचयति' लक्षयति अनुमानयोग्यं करोतीत्यर्थः। [उपमालङ्कारः]। राज्ञः दर्शनेन जातपूर्व्वरागायाः सागरिकायाः परिपाण्डुकपोलदुर्व्वलसुन्दरेणाननेन अनुरागविषयीभूतः वल्लभजनः ऊहनयोग्यः इति वस्तुध्वनिः।

आवसति अत्र इति 'आवासः' गृहं [वसतेः अधिकरणे घञ्,] तस्य 'अभ्यन्तरम्' इति 'आवासाभ्यन्तरम्'।

२५। प्राच्या दिशा उदयगिरितटान्तरितो निशानाथः रमण्या हृदयस्थितः प्रिय इव सूच्यते।

NOTES.

अपहृत—अप + हृ + क्त कर्म्मणि (हरति ; जहार ; अहार्षीत्)। सन्ध्या—सन्धि (meeting of day and night) + ष्यञ् or सम् + ध्यै (to contemplate the creator) + अङ् अधिकरणे, स्त्रियाम् टाप् ; it means both the twilights, here the evening. अतिक्रमः—passing, अति + क्रम + अल्। अस्मानिः—the king here speaks not only of himself but of everybody present, the rule 'अस्मदो द्वयोश्च' (वयं ब्रूमः for अहं ब्रवीमि or आवां ब्रूवः) does not apply here because of the qualifying epithet उत्सवापहृतचेतोभिः (the rule being 'सविशेषणस्य प्रतिषेधः' as पटुरहं ब्रवीमि)। उदय—is intended for the उदयगिरि (cf. अस्त in sl. 24) ; तट—slopes ; अन्तरित—hidden, अन्तर + णिच् (अन्तरि नामधातु) + क्त कर्म्मणि। प्राची दिक्—the eastern quarter. परिपाण्डुना मुखेन—by its interior brightening up (with the

moon's rays) ; in the woman's case ; by her pale face brought on by love-sickness. This sloka hints at the state of सागरिका (see Act II.) with king उदयन lodged in her heart.

सागरिका—कधं पत्थिदा देवी। भोदु। तुरिअं गमिस्सं (राजानं सस्पृहं दृष्ट्वा निश्वस्य च।) कधं मन्दभाइणीए मए पेक्खिदुंबि चिरं ण पारिदो अअं जणो। (इति निष्क्रान्ता।)

सागरिका—कथं प्रस्थिता देवी। भवतु। त्वरितं गमिष्यामि। कथं मन्दभागिन्या मया प्रेक्षितुमपि चिरं न पारितोऽयं जनः।

সাগ। কি দেবী গমন করিলেন? আমি শীঘ্রই গমন করি! [নরপতিকে সস্পৃহভাবে বিলোকন করিয়া নিশ্বাসত্যাগপূর্ব্বক]. হতভাগিনী আমি এই ব্যক্তিকে বহুক্ষণ দেখিতেও পাইলাম না। [নিষ্ক্রান্ত]।

Sagar. Oh! the queen goes away! well! I will go quickly. [*Looking at the king wistfully and sighing.*]

Oh! a miserable wretch as I am, I have not been allowed to see this man for a long time.

[*Exit.*]

NOTES.

प्रस्थिता—स्था with प्र is आत्मनेपदी by 'समवप्रविभ्यः स्थः'। भवतु—much in the sense of 'very well' in English. त्वरितम्—quickly त्वर+क्त (the other form is तूर्णं by 'रुष्यमत्वरसंघुषाखनाम्') निश्वस्य—नि+श्वस्+ल्यप्; in लट्, लोट्, लङ् and विधिलिङ् रुद्ध, खप्, श्वस्, अन् and जच् are conjugated alike (श्वसिति; लङ् (द) अश्वसीत् अश्वसत्, (स) अश्वसीः अश्वसः; लुङ् अश्वसीत्)। चिरम्—अत्यन्तसंयोगे २या। जनः—उक्त कर्म्म of 'पारितः' which like शक् &c. has a transitive force.

राजा—(परिक्रामन्।)

देवि त्वन्मुखपङ्कजेन शशिनः शोभातिरस्कारिणा
पश्यानानि विनिर्जितानि सहसा गच्छन्ति विच्छायताम्।

श्रुत्वा ते परिवारवारवनितागीतानि भृङ्गाङ्गना
लीयन्ते मुकुलान्तरेषु शनकैः संजातलज्जा इव ॥ २६ ॥

(इति निष्क्रान्ताः सर्वे।)

इति मदनमहोत्सवो नाम प्रथमोऽङ्कः।

রাজা। [গমন করিতে করিতে] দেবি, তোমার শশাঙ্কশোভাগঞ্জন আননের দ্বারা নির্জ্জিত হইয়া সরোজগুলি সহসা শোভাহীন হইতেছে; দেখ ভৃঙ্গাঙ্গনাগণ তোমার পরিবারস্থ বারবনিতাগণের গীত শ্রবণ করিয়া লজ্জিত হইয়াই যেন ধীরে ধীরে মুকুলাভ্যন্তরে লুকাইতেছে।

[সকলে নিষ্ক্রান্ত]

প্রথম অঙ্ক সমাপ্ত।

King. [*Walking*]. Behold, my queen, the lotuses, being outstripped by thy lotus-like face casting the beauty of the moon into the shade, get suddenly into the state of being without splendour. The female bees listening to the songs of the harlots attending on thee are slowly hiding themselves within the blossoms as if struck with shame.

[*Exeunt omnes.*]

End of the First Act.

राजा। देवीति। अन्वयः। (हे) देवि, शशिनः शोभातिरस्कारिणा त्वन्मुखपङ्कजेन विनिर्जितानि अब्जानि सहसा विच्छायतां गच्छन्ति (किञ्च) ते परिवार वारवनितागीतानि श्रुत्वा भृङ्गाङ्गनाः संजातलज्जाः इव शनकैः मुकुलान्तरेषु लीयन्ते (इति) पश्य ॥ २६ ॥

हे 'देवि,' 'शशिनः' चन्द्रस्य 'शोभां तिरस्कर्तुं' शीलमस्य इति ताच्छील्ये णिनिः,] तेन 'शोभातिरस्कारिणा,' निर्ज्जितशशाङ्ककान्तिना 'तवः मुखमेव पङ्कजं' सरोरुहं तेन 'त्वन्मुखपङ्कजेन' पङ्के जायते इति पङ्कजं [सप्तम्यां जनेर्डः]। चन्द्रेणैव कमलशोभा तिरस्क्रियते अत्र तु कमलेन चन्द्रस्य इति लोकोत्तरसुन्दरत्वदाननकमलेन 'विनिर्ज्जितानि' अधःकृतानि 'अब्जानि' अप्सु जले जायन्ते इति अब्जानि [पूर्व्ववत् डः,] 'सहसा' अतर्कितमेव झटितीत्यर्थः 'विगता छाया' कान्ति

येषां तानि 'विच्छायानि,' तेषां भावः इति 'विच्छायता, [भावे तल्प्रत्ययः] ताम् 'विच्छायताम्' मन्दशोभत्वम्, [छाया सूर्य्यप्रिया कान्तिः प्रतिबिम्बमनातप इत्यमरः,] 'गच्छन्ति' प्रयान्ति । चन्द्रोदयेन निमीलतां पद्मानां शोभाराहित्यं साधुजात-सत्सरसिजश्रीमुषा वासुवदत्तावदनेन समुत्पादितपराभवजन्यमिति नायकस्य प्रौढोक्तिः । चन्द्रातिशायिवदनकमलसौन्दर्य्येण अभिभूतानां कमलानां द्राङ्-निलयनमुचितमिति द्योतयितुं सहसाशब्दः उपात्तः । स्वजातीयान्निकारो हि नितरां सुदुःसहः इति सूचनं मुखपङ्कजेनेति रूपकस्य अर्थः । किञ्च 'ते' परिव्रियते अनेन इति 'परिवारः' [मनुष्यत्वात् न घञि उपसर्गस्य दीर्घः] अनुचरभूता इत्यर्थः याः 'वारस्य' सङ्घस्य 'वनिताः' स्त्रियः इति 'वारवनिताः' वारनार्य्यः [वारः सूर्य्यादिवासरे द्वारे हरे कुञ्जहत्ते इन्द्रावसरयोः क्षणे इति मेदिनी] तासां 'गीतानि श्रुत्वा भृङ्गाङ्गनाः' मधुकर्य्यः 'सञ्जाता' समुत्पन्ना 'लज्जा' यासां ताः 'सञ्जातलज्जा' 'इव शनकैः' [सर्व्वनामतिङव्ययात् टेः प्राक् अकच् इति अकच्,] धीरं यथा तथा 'मुकुलानाम् अन्तरेषु' अभ्यन्तरेषु 'लीयन्ते,' आत्मनः अन्तर्धापयन्ति, पश्य । वारनारीणां विजातीयत्वात् ताभ्यः पराभवस्य तादृङ् मर्म्मपीड़ाकरत्वाभावात् शनकैः लीयन्ते नतु द्रुतमिति तात्पर्य्यम् । निर्ज्जितानां सचेतसां कुत्रापि निलयनमुचित-मिति भावः । [पश्येति क्रियापदस्य कर्म्मत्वेऽपि कर्त्तुं र्वलवत्वात् भृङ्गाङ्गना, अञ्जानि च इत्युभयोः न कर्म्मविभक्तिः, तथाच कारिका "अपादानसम्प्रदान-करणाधारकर्म्मणां । कर्त्तुश्चान्योऽन्यसन्देहे परमेकं प्रवर्त्तते" । यद्वा 'इति' इति कर्म्मपदस्य अध्याहारः कर्त्तव्यः । तिरश्चां लज्जायाः असम्भावितत्वेऽपि लज्जितत्वोत्-प्रेक्षणात् उत्प्रेक्षालङ्कारः, वार वार इति व्यञ्जनद्वयस्य सकृदावृत्त्या छेकानुप्रासः शब्दालङ्कारस्य । वृत्तं शार्दूलविक्रीड़ितं लक्षणन्तूक्तं प्राक्] ।

इति रत्नावलीव्याख्यायां रत्नप्रभायां मदनमहोत्सवीनाम प्रथमोऽङ्कः समाप्तः ।

NOTES.

Beautiful women's faces are generally compared with blooming lotuses. Here the face of the queen, an extra-ordinary lotus, as it were, is said to outshine the beauty of

the moon ; and hence on seeing it the lotuses in the waters are put to shame. They therefore cease to shine. पङ्कज—पङ्क + जन् + ड ; अज अप् + जन् + ड ; lotus. त्वन्मुखपङ्कजेन—'निर्जितानि' इत्यस्य अनुक्ते कर्त्तरि श्या। शशिनः—शशः लाञ्छनत्वेन विद्यते यस्य सः शशी (शश + इनि मत्वर्थे)। शोभा—शुभ् + अङ् (भिदादित्वात्); शोभेति निपातनात् इति वामनः (ङित्त्वेऽपि गुणः निपात्यते)। शोभातिरस्कारिणा—शोभा + तिरस + कृ + णिन् साधुकारिणि (उपपद तत्) (गतिसमास in तिरस्कृ by 'तिरोऽन्तर्द्धौ') ; qualifies त्वन्मुखपङ्कजेन। पश्य—supply इति as its कर्म्म। विनिर्जितानि—beaten, surpassed गच्छन्ति—प्राप्नुवन्ति ; 'सर्वे गत्यर्थाः ज्ञानार्थाः प्राप्त्यर्था च स्युः। विच्छायताम्—कर्म्म of गच्छन्ति ; छाया means कान्ति or lustre here. The rule for सन्धि in विच्छायता is 'छेच' i. e. when छ follows त is the augment after the preceding short vowel. परिवार—(female) attendants, परि + वृ + घञ् ; the preceding vowel is not lengthened as it denotes human beings (see Tika). अङ्गनाः—अङ्गानि कल्याणानि सन्ति यासां ताः, अङ्ग + न + टाप् ('अङ्गात् कल्याणे')। लीयन्ते—conceal themselves (लिट् लिल्ये ; लुङ् अलास्त अलेष्ट ; तुम् लातुम् लेतुम्)। संजातलज्जा इव—as if ashamed (of their less sweet notes. संजात—सम् + जन् + क्त कर्त्तरि ; लज्ज—लज्ज + अ (by 'गुरोश्च हलः')। शनकैः—अव्यय, adverb modifying लीयन्ते. The original word is शनैः ; the letter क in शनकैः is not a part of the root ; it is an adventitious one. The augment अक is placed before the final vowel of pronominal bases and verbal forms and also of indeclinable words.

प्रवेशकः ।

[We are informed here that the king is going to make his नवमालिका creeper put forth untimely flowers by virtue of the art learnt by him from a holy man named श्रीखण्डदास of the श्रीपर्वत, that this intimation sought by the queen is about to reach her and that सागरिका has in an uneasy mood entered the plantain-house with a picture-board etc.]

(ततः प्रविशति सारिकापञ्जरव्यग्रहस्ता सुसंगता ।)

सुसंगता—हद्धी हद्धी । अह दाणिं मम हत्थे इमं सारिअं णिक्खिविअ कहिं गदा मे पिअसही सागरिआ भविस्सदि । (अन्यतो दृष्ट्वा ।) एसा क्खु णिउणिआ इध ज्जेव्व आअच्छदि । ता जाव एदं पुच्छिस्सं ।

সুসংগতা—হা ধিক্ হা ধিক্। অথেদানীং মম হস্তে ইমাং সারিকাং নিক্ষিপ্য কুত্র গতা মে প্রিয়সখী সাগরিকা ভবিষ্যতি। এষা খলু নিপুণিকৈতএবাগচ্ছতি। তদ্যাবদেনাং প্রক্ষ্যামি।

প্রবেশক।

[সারিকার পিঞ্জর হস্তে লইয়া সুসঙ্গতার প্রবেশ]

সুসঙ্গতা। হায়, হায়, প্রিয়সখী সাগরিকা আমার হস্তে সারিকাকে দিয়া আজ কোথায় গিয়াছে? [অন্য দিকে দৃষ্টিপাত করিয়া] ঐ ত নিপুণিকা এই দিকে আসিতেছে, উহাকে জিজ্ঞাসা করি।

PRELUDE.

[*Then enter Susangata with her hand busy in taking hold of the cage of a parrot.*]

Susangata. Alas ! where will have my dear friend, Sagarika, gone, placing the parrot in my hands ?

[*Looking in a different direction.*] Here comes Nipunika in this direction. I will ask her.

'सारिकायाः' पक्षिण्याः 'पञ्जरे व्यग्रः' व्यासक्तः 'हस्तः' यस्याः सा 'सारिका-पञ्जरव्यग्रहस्ता' ।

NOTES.

सारिका—The same parrot as is mentioned by the queen in Act I. पञ्जर—cage, (also पिञ्जर)। सुसंगता—an attendant of the queen mentioned by सागरिका in Act I. in connection with the parrot ; her attitude towards सागरिका is one of great sympathy and helpfulness. कुव—किम् + सप्तम्याः वल् (किम् becomes कु by 'कु तिहोः')। कुवगता भविष्यति—could (she) have gone (cf. कहा गया होगा in Hindi). इतः—इदम् + सप्तम्याः ('इदम इश्')। एनाम्—indirect object of प्रच्छामि। When there is अन्वादेश or subsequent mention, एन is ordered for इदम् and एतत् in all the numbers of the २या विभक्ति. sing. number of the ३या विभक्ति and dual number of the षष्ठी and ७मी विभक्ति (in all the genders) ; it is used, however, in literature in case of any अन्वादेश or subsequent mention. प्रच्छामि—प्रच्छ + लृट्स्यामि (पृच्छति ; पप्रच्छ, (घ) पप्रच्छिथ पप्रष्ठ ; अप्राक्षीत्, अप्राष्टाम् अप्राक्षुः ; प्रक्ष्यति ; (क्त) पृष्टः ।

(ततः प्रविशति निपुणिका)

निपुणिका—उअलद्धो क्खु मए भट्टिणो वुत्तन्तो। ता जाव गदुअ भट्टिणीए णिवेदेमि। (इति परिक्रामति।)

सुसंगता—हला णिउणिए, कहिं दाणिं तुमं विम्हओ-क्खित्तहिअआविअ इह ट्ठिदं मं अवहीरिअ कुदो अदिक्कामसि।

निपुणिका—कधं सुसंगदा। हला सुसंगदे, सुट्ठु तुए

जाणिदं। एदं क्खु मम विम्हअस्स काअणं। अज्ज किल भट्टा सिरिपव्वदादो आअदस्स सिरिखण्डदासणामहेअस्स धम्मिअस्स सआसादो अआलकुसुमसंजणणदोहअं सिक्खिअ अत्तणो पडिग्गहिदं णोमालिअं कुसुमसमिद्धिसोहिअं करिस्सदित्ति। तहिं एदं वुत्तन्तं जाणिदुं देवीए पेसिदम्हि। तुमं उण कहिं पत्थिदा।

सुसंगता—पिअसहीं साअरिआं अण्णेसिदुं।

निपुणिका—हला, दिट्ठा मए साअरिआ गहीदसमुग्गअचित्तफलअवट्टिआ समुव्विग्गा कणलीघरं पविसन्ती। ता गच्छ पिअसहीं। अहंबि देवीसआसं गमिस्सं।

(इति निष्क्रान्ते।)

इति प्रवेशकः।

निपुणिका—उपलब्धः खलु मया भर्त्तृवृत्तान्तः तद्यावद्गत्वा भर्त्रे निवेदयामि।

सुसंगता—हला निपुणिके, कुतेदानीं त्वं विस्मयोत्चिप्तहृदयेव इह स्थिता मामवधीर्य कुतोऽतिक्रामसि।

निपुणिका—कथं सुसंगता। हला सुसंगते, सुष्ठु त्वया ज्ञातम्। इदं खलु मम विस्मयस्यकारणम्। अद्य किल भर्त्ता श्रीपर्वतादागतस्यश्रीखण्डदासनामधेयस्य धार्मिकस्यसकाशादकालकुसुमसंजननदोहदं शिक्षित्वा आत्मनः परिगृहीतां नवमालिकां कुसुमसमृद्धिशोभितां करिष्यतीति। तदेतं वृत्तान्तं ज्ञातुं देव्या प्रेषितास्मि। त्वं पुनः क्व प्रस्थिता।

सुसंगता—प्रियसखीं सागरिकामन्वेष्टुम्।

निपुणिका—हला, दृष्टा मया सागरिका गृहीतसमुद्गकचित्रफलकवर्तिका समुद्विग्ना कदलीगृहं प्रविशन्ती। तद्गच्छ प्रियसखीम्। अहमपि देवीसकाशं गमिष्यामि।

[নিপুণিকার প্রবেশ]

নিপু। আমি মহারাজের বৃত্তান্ত জানিয়াছি, এক্ষণে দেবীকে জানাইব। [গমন করিতে লাগিল]।

সুসং। ওলো নিপুণিকা, বিস্ময়ে চঞ্চল হৃদয়ের ন্যায় হইয়া কোথায় চলিয়াছ? এখানে আমি রহিয়াছি, আমাকে অবজ্ঞা করিয়া যাইতেছ?

নিপু। কে? সুসঙ্গতা? ওলো সুসঙ্গতা তুমি ঠিক্ বুঝিতে পারিয়াছ। আমার বিস্ময়ের কারণ এই :—শ্রীপর্ব্বত হইতে আগত শ্রীখণ্ড দাস নামক এক জন ধার্ম্মিকের নিকট অকালে পুষ্পোৎপাদনের উপযোগি দ্রব্যাদি শিক্ষা করিয়া অদ্য আমাদের মহারাজা তাঁহার পরিগৃহীত নবমালিকা লতাকে পুষ্পশোভায় ভূষিত করিবেন। এই বৃত্তান্ত জানিবার জন্য দেবী আমাকে প্রেরণ করিয়াছিলেন। তুমি কোথায় যাইতেছ?

সুসং। প্রিয়সখী সাগরিকাকে অন্বেষণ করিবার জন্য।

নিপু। ওলো, আমি সাগরিকাকে চিত্রফলক রঙ্গের পাত্রাদি লইয়া সমুদ্বিগ্নভাবে কদলীগৃহে প্রবেশ করিতে দেখিয়াছি। তবে প্রিয়সখি, যাও। আমিও দেবীর নিকটে যাই। [উভয়ে নিষ্ক্রান্ত]।

প্রবেশক।

[*Then enter Nipunika.*]

Nipunika.—I have learnt the news about my lord. I will go and inform the queen of it. [*Walks.*]

Susangata. Where are you going, Holla! Nipunika, disregarding me standing here, with your heart disturbed as it were by wonder for some unknown reason?

Nipunika. Oh! Susangata! Holla Susangata! you have rightly guessed. The cause of my wonder is this ;—our lord the king has learnt to-day the craft or art of causing untimely flowers from a pious man named Srikhanda Das, come from the Sriparbata, and will make the *Navamalika* creeper, adopted by him, adorned with luxuriance of flowers. To know the news I was sent by the queen. Where are you going?

Susangata. In quest of my dear friend Sagarika.

Nipunika. Oh, I have seen Sagarika in an uneasy mood,

entering the plantain-house, taking the picture-board, pencil and the casket of colour &c. Go therefore, my dear friend. I too will go near her majesty. [*Both exeunt.*]

PRELUDE.

निपुणिका। 'उपलब्धः' प्राप्तः ज्ञात इत्यर्थः।

सुसङ्गता। 'विस्मयेन' आश्चर्य्यरसेन 'उत्चिप्तम्' उद्वेलितं 'हृदयं' यस्याः सा 'विस्मयोत्चिप्तहृदया'।

निपु। 'श्रीपर्व्वतः' दाक्षिणात्यजनपदस्थितशिवमन्दिरभेदः। द्वादशानां ज्योतिर्लिङ्गाणाम् अन्यतममिदं लिङ्गम्। भवभूतिनापि मालतीमाधवे अस्य उल्लेखः कृतः। 'श्रीखण्डदासः नामधेयं' यस्य स तस्य 'श्रीखण्डदास नामधेयस्य' [नामशब्दात् रूपनामभागेभ्यः स्वार्थे धेयच् इति धेयच् प्रत्ययः]। 'अकाले' असमये 'कुसुमानां' पुष्पाणां 'सञ्जनम्' उत्पादनं तदर्थं 'दोहदं' द्रव्यम् इति 'अकालकुसुमसञ्जनन-दोहदम्' तरुगुल्मलतादीनां अकाले कुशलैः कृतम्। पुष्पाद्युत्पादकं द्रव्यं दोहदं स्यात्तु तत्क्रियेति शब्दार्णवः]। 'कुसुमान्येव समृद्धिः' सम्पत् तया 'शोभिता'; यद्वा 'कुसुमानां समृद्ध्या' बहुलीङ्गमेन 'शोभिता' ताम् 'कुसुमसमृद्धिशोभिताम्'।

निपु। 'समुद्गकः' - सम्पुटक [इत्यमरः]। 'समुद्गकश्च चित्रफलकञ्च वर्त्तिका तूलिका च इति 'समुद्गकचित्रफलकवर्त्तिकाः'। 'गृहीताः समुद्गक-चित्रफलकवर्त्तिकाः' यया सा।

प्रवेशकोऽनुदात्तोक्त्या नीचपात्रप्रयोजितः।
अङ्कद्वयान्तर्विज्ञेयः शेषं विष्कम्भके यथा॥

इति प्रवेशकलक्षणम्। अत्र नीचपात्राभ्यां चेटीभ्यां प्रयोजितः।

NOTES.

निपुणिका another attendant of the queen. उपलब्धः—उप + लभ + क्त कर्म्मणि (लभते ; लेभे ; अलब्ध, अलप्साताम्, अलप्सत ; लप्स्यते ; णिच् लम्भयति)। भर्त्तुः वृत्तान्तः—This she explains in her next speech. निवेदयामि—नि + वेदि (विद + णिच्) + लट् मि। विस्मय—वि

+ स्मि + अच् भावे। इह—we have ह instead of चल् by 'इदमोः हः'। अवधीर्य्य—अवधीर + ल्यप् (नित्यम् अवयीगात् क्त्वो ल्यप्); according to some the root is अवधीर (अव being a part of the root) and hence अवधीरयित्वा (क्त्वाच् and not ल्यप्)। श्रीपर्वतात्—The Sriparvata is a temple of Siva in the Deccan. It is mentioned by Bhavabhuti in his Malatimadhava. It is one of the twelve Jyotirlingas. दोहद. In its technical sense it means the peculiar likes and dislikes which a woman experiences while big with child. Here it means certain peculiar appliances such as drugs etc. by virtue of which trees and creepers put forth untimely flowers. क्व—where ? (by the two rules 'किमोऽत्' and 'क्वाति')। अन्वेष्टुम्—अनु + इष् + तुमुन् (अन्विष्यति ; अन्वियेष ; अन्वैषीत्)। समुद्गक—a casket ; चित्रफलक—picture-board, वर्त्तिका—pencil or brush ; these are intended for drawing a picture of the king. समुद्विग्ना—सम् + उद् + विज + क्त कर्त्तरि + टाप् (विजते ; विविजे ; अविजिष्ट)। प्रवेशकः—for definition see Tika. It is a prelude like विष्कम्भक with this difference that it is placed between 2 Acts (i. e. never placed before Act I) and the language used is प्राकृत, the actors being low people.

द्वितीयोऽङ्कः ।

ACT II.

SCENE I.

[**Summary.**—In the plantain-house सुसंगता discovers सागरिका drawing a likeness of the king. सागरिका on being asked says that it is a picture of Cupid, whereon सुसंगता portrays सागरिका by the king's side on the pretext of drawing रति by Cupid. Finding that सुसंगता has discovered her secret सागरिका requests her to keep it to herself ; सुसंगता agrees but fears that the parrot in the cage in her hand might repeat before others all that has passed between them. सुसंगता then brings lotus-root and lotus leaves to allay the sufferings of the love-smitten सागरिका. At this time there arises an uproar, owing to a monkey having broken loose from his chain ; सुसंगता and सागरिका hide themselves leaving the picture-board and the parrot in the cage to their fate ; the monkey comes and lets the parrot loose by opening the door of the cage.

The king, contemplating with delight the result of his operation in regard to the नवमालिका, is joined by the विदूषक who informs him of the splendid growth of flowers on the नवमालिका and they start together to see it. On a Bakul tree in the way they hear the parrot set free by the monkey repeating the conversation that took place between सुसंगता and सागरिका । The king has no difficulty in making out the meaning and follows the parrot to the plantain-house where it flies to, frightened by the विदूषक. Here they find the cage,

the picture-board and the lotus-leaf bed and lotus-root bracelets made for सागरिका by सुसंगता. The king is glad to find that the girl whose secret the parrot has disclosed is of rare beauty and that her affections are fixed on himself; his noble heart at once responds. At this stage सुसंगता reveals herself to the king and manages to secure a short interview between the parties to the love. The विदूषक takes charge of the picture-board.]

(ततः प्रविशति गृहीतचित्रफलकवर्त्तिका मदनावस्थां नाटयन्ती सागरिका।)

सागरिका—हिअअ, पसीद पसीद। किं इमिणा आआस-मेत्तफलेन दुल्लहजणप्पत्थणाणुबन्धेण। अस्सं च। जेण एव्व दिट्ठेण दे ईदिसो संदावो णं वड्ढदि। पुणोवि तं जेव्व पेक्खिदुं अहिलससित्ति अहो दे मूढदा। अइ णिसंस हिअअ, जम्मदो पहुदि सह संब्बड्ढिअं इमं जणं परिहरिअ क्खणमेत्तदंसण-परिचिदं जणं अणुगच्छन्तो ण लज्जेसि। अहवा को तुह दोसो। अणङ्गसरपडणभीदेण तुए एव्वं अज्ज व्ववसिदं। भोदु दाव। अणङ्गं दाव उबालहिस्सं। (सासमञ्जलिं बद्धा जानुभ्यां स्थित्वा।) भअवं कुसुमाउह, णिज्जिदसअलसुरासुरो भविअ इत्थिआजणं पहरन्तो कहं ण लज्जेसि। (विचिन्त्य।) सव्वधा मम मन्दभाइणीए इमिणा दुस्सिमित्तेण अवस्सं मरणं उबट्ठिदं। (फलकमवलोक्य।) ता जाव इह ण कोबि आअच्छदि दाव आलेक्खसमप्पिदं तं अभिमदं जणं पेक्खिअ जहा समीहिदं तहा करिस्सं। (सावष्टम्भमेकमना भूत्वा नाट्येन फलकं गृहीत्वा निश्वस्य।) जइबि मे अदिसङ्कसेण

वेवदि अअं अतिमेत्तं अग्गहत्थो तहवि तस्स जणस्स अण्णो दंसणोवाओ णत्थित्तिता जहातहा आलिहिअ णं पेक्खिस्सं। (इति नाट्येन लिखति।)

सागरिका—हृदय, प्रसीद प्रसीद। किमनेनायासमात्रफलेन दुर्लभजनप्रार्थनानुबन्धेन। अन्यच्च। येनैव दृष्टेन ते ईदृशः संतापो ननु वर्धते। पुनरपि तमेव प्रेक्षितुमभिलषसीत्यहो ते मूढ़ता। अयि नृशंस हृदय, जन्मतः प्रभृति सहसंवर्धितमिमं जनं परिहृत्य क्षणमात्रदर्शनपरिचितं जनमनुगच्छन्न लज्जसे। अथवा कस्तव दोषः। अनङ्गशरपतनभीतेन त्वयैवमद्य व्यवसितम्। भवतु तावत्। अनङ्गं तावदुपालप्स्ये। भगवन्कुसुमायुध, निर्जितसकलसुरासुरो भूत्वा स्त्रीजनं प्रहरन् कथं न लज्जसे। सर्वथा मम मन्दभाग्याया अनेन दुर्निमित्तेनावश्यं मरणमुपस्थितम्। तद्यावदिह न कोऽप्यागच्छति तावदालेख्यसमर्पितं तमभिमतजनं प्रेक्ष्य यथा समीहितं तथा करिष्यामि। यद्यपि मेऽतिसाध्वसेन वेपतेऽयमतिमात्रमग्रहस्तस्तथापि तस्य जनस्यान्यो दर्शनोपायो नास्तीति तद्यथातथालिख्यैनं प्रेक्षिष्ये।

[चित्रफलक ও তুলি লইয়া মদনাবস্থা অভিনয় করিয়া সাগরিকার প্রবেশ]

সাগ। হৃদয়, শান্ত হও শান্ত হও। দুর্ল্লভ ব্যক্তিকে পাইবার জন্য এ আগ্রহ কেন? ইহার ফল ত ক্লেশ ভিন্ন আর কিছুই নয়। আর যাঁহাকে দেখিবামাত্র তোমার এরূপ সন্তাপ উপস্থিত হইয়াছে, তাঁহাকেই পুনর্ব্বার দেখিবার ইচ্ছা করিতেছ? হায় তোমার কি মূঢ়তা! রে নিষ্ঠুর হৃদয়, জন্ম হইতে এক সঙ্গে বর্দ্ধিত এই ব্যক্তিকে পরিত্যাগ করিয়া মুহূর্ত্তমাত্র দর্শনে পরিচিত জনের অনুগমন করিয়া লজ্জিত হইতেছ না? অথবা তোমার দোষ কি? কন্দর্পশরের পতনভয়ে তুমি এইরূপ করিতেছ; আচ্ছা, অনঙ্গকে তিরস্কার করি। [সরোদনে অঞ্জলিবন্ধনপূর্ব্বক জানু পাতিয়া] ভগবন্ কুসুমায়ুধ, আপনি সমস্ত সুরাসুরকে জয় করিয়াও স্ত্রীলোককে প্রহার করিতে লজ্জা বোধ করিতেছেন না? [চিন্তা করিয়া] এই দুর্নিমিত্তে এই হতভাগিনীর মরণ নিশ্চয় উপস্থিত [ফলকের দিকে দৃষ্টিপাত করিয়া] যতক্ষণ এখানে কেহ উপস্থিত না হয়, ততক্ষণ অভিমত জনকে চিত্রন্যস্ত করত দেখিয়া যাহা অভিলাষ করিয়াছি তাহা করিব। [ধৈর্য্যের সহিত একমনা হইয়া ফলক গ্রহণ পূর্ব্বক নিশ্বাস পরিত্যাগ করিয়া]

যদ্যপি অতিভয়ে আমার অগ্রহস্ত সাতিশয় কম্পিত হইতেছে তথাপি সেই ব্যক্তির দর্শনের অন্য উপায় নাই বলিয়া যে কোন রূপে চিত্রিত করিয়া দেখিব। [চিত্র করার অভিনয় করিল]

[*Then enter Sagarika with a picture-board and pencil, representing the state of being love-stricken.*]

Sagar. Be propitious and calm, O my heart. What is the good of this persistence in the desire for a person attainable with difficulty, the consequence of which is but pain and trouble? And you wish to see him again, at the very sight of whom such is your trouble! oh! fie upon your foolishness! Oh cruel heart, leaving aside this person grown along with you from (the moment of) birth, you do not feel shame to follow one who is known to you by sight only for a moment. Or what is your fault? You have attempted thus, terrified at the fall of the arrow of the bodiless God of love. Well, let me reproach the God of love.

[*Bringing the palms into a folded state, with tears* and *kneeling down.*] Oh! you flower-armed God, why are you not ashamed to strike a woman, having conquered all the Gods and Asuras! [*musing.*] Surely on account of this ominous thing, death is impending on me, a miserable wretch.

[*Looking at the picture-board.*] As long as no one comes here, I will behold that dear person drawn in a picture; and then do as I like.

[*With patience and concentrated attention, taking up the picture-board in representation and sighing.*]

Though my fore-hand trembles on account of extreme fear, yet, in as much as there is no other means of seeing that man, I will draw him as well as I can and see him. [*Draws him in representation.*]

'मदनस्य अवस्था' इति 'मदनावस्था' कन्दर्पदशा ताम् 'नाटयन्ती' अभिनयन्ती।

साग। [आयस्यते: घञि 'आयास.' क्लेश: स एव 'फलं' यस्य तेन 'दुर्ल्लभजनप्रार्थनानुबन्धेन'। 'दुर्ल्लभस्य जनस्य प्रार्थनायाम् अनुबन्ध:' चायहातिशय: तेन 'दुर्ल्लभजनप्रार्थनानुबन्धेन'। 'क्षण: एव 'इति 'क्षणमात्रं', 'क्षणमात्रं' व्याप्य

'दर्शनम् इति [अत्यन्तसंयोगवाचिन्या द्वितीयया समासः], तेन 'परिचितः' तम् 'क्षणमात्रदर्शनपरिचितम्'। 'अनङ्गस्य' कामस्य 'शराणां पतनाद् भीतं' तेन 'अनङ्गशरपतनभीतेन'। [व्यवपूर्व्वात् स्यतेः भावे क्तः] 'व्यवसितम्' उद्यमः विहितः इत्यर्थः। 'उपालप्स्ये' निर्भर्त्सयिष्यामि, विगर्हिष्ये। उपालम्भस्तिरस्कारः।

सुराश्च असुराश्च इति 'सुरासुराः' [सुरासुरविरोधस्य अशाश्वतिकत्वात् न समाहारे एकवद्भावः] 'निर्ज्जिताः सकलाः सुरासुराः' येन स 'निर्ज्जितसकलसुरासुरः' तत् सम्बुद्धौ। 'दुर्निमित्तेन' दुष्टेन अप्रतिकार्य्येण इत्यर्थः अनेन राजानुरागेण। 'आलेख्ये' [लिखतेः आधारे ण्यत्] 'चित्रे समर्पितः' न्यस्तः इति 'आलेख्यसमर्पितः' तम्, चित्रार्पितमित्यर्थः। 'समीहितं' चेष्टितं प्राणत्यागरूपम् [ईहङ् चेष्टायामिति धातोः भावे क्तः]

'अवष्टम्भेन' प्रारम्भेण 'सह' वर्त्तमानं यथा तथा 'सावष्टम्भं' [अवष्टम्भः सुवर्णे स्यात् स्तम्भप्रारम्भयोरपि, इति मेदिनी]। 'एकस्मिन् मनो' यस्याः सा 'एकमनाः' एकाग्रहृदया। 'फलकं गृहीत्वा सञ्जातपूर्व्वरागायाः सागरिकायाः राज्ञः अप्राप्तिहेतुके विप्रलम्भविशेषे विरहविनोदनार्थम् आलेख्यक्रिया समुचिता॥

NOTES.

दुर्लभजनप्रार्थनानुबन्धेन—सागरिका feels that her present situation is unfavourable to her being united with the king in marriage. प्रसीद—प्र + सद् + लोट् हि। आयास—आ + यस + घञ् भावे trouble. अनुबन्ध—persistence, अनु + बन्ध + घञ्। दुर्लभ—दुर् + लभ् + खल् कर्म्मणि ('ईषद्दुःसुषुकृच्छ्राकृच्छ्रार्थेषु खल्') अन्यत् च—further. ईदृशः—इदम् + दृश् + कन् ('त्यदादिषु दृशोऽनालोचने कञ् च) ; also the affixes क्विन् (ईदृश्) and क्स (ईदृक्ष)। वर्द्धते—वृध् + लट् ते ; the 5 roots वृत्, वृध्, शृध्, स्यन्द and कृप् make a separate class known as वृतादि and take the परस्मैपद optionally in लृट्, लुङ् and in the desiderative form (सन्)। लिट् ववृधे ; लुङ् अवर्द्धिष्ट अवृधत् ; लृट् वर्द्धिस्यते वर्त्स्यति ; क्त वृद्ध। मूढ़ता—मुह + क्त = मुग्ध or मूढ़। नृशंस—cruel, नृ + शनस् + अण्। जन्मतः—जन्मन् + पञ्चम्याः तसिः ; प्रभृति is an अव्यय meaning 'commenc-

ing, starting; and the word in connection with it takes the पञ्चमी विभक्ति ('कार्त्तिक्याः प्रभृति' इति भाष्यप्रयोगात् प्रभृत्यर्थयोगे पञ्चमी)। संवर्द्धित —सम् + वृध् + णिच् + क्त। चणमात्रदर्शनपरिचितम्—the conduct of the heart in deserting सागरिका with whom it has lived and grown together and running after the king who happened to be seen only a short time ago is justified in the next sentence as being due to the fear of being struck with Cupid's arrow. लज्जसे—लज्ज + लट्से (ललज्जे ; अलज्जिष्ट, लज्ज)। भीतेन—भी + क्त कर्त्तरि (बिभेति ; बिभाय, बिभयामास &c. ; अभैषीत्)। व्यवसितम्।—वि + अव + सो + क्त भावे ; it has been attempted. उपालप्स्ये—उप + आङ् + लभ् लृट् स्ये, shall reproach. साश्रुम्—with tears (अस्र = अश्रु)। सुरासुर सुरा + अच् मत्वर्थे = सुरः (one having a share of the वारुणी। न सुरः असुरः सुरविरोधी (opposed to the gods)। The नञ् here is विरोधार्थे ; 'तत्सादृश्यम् अभावश्च तदन्यत्वं तदल्पता। अप्राशस्त्यं विरोधश्च नञर्थाः षट् प्रकीर्त्तिताः॥' दुर्निमित्तेन अनेन—by this unhappy attachment to the king. मरणम्—मृ + ल्युट् भावे (म्रियते ; ममार ; अमृत ; मरिष्यति ; मृ is आत्मनेपदी in लट्, लोट्, लङ्, विधिलिङ् लुङ् and आशीर्लिङ्)। उपस्थितम्—स्था with उप becomes आत्मनेपदी when intransitively used (by 'अकर्म्मकाच्च')। आलेख्यसमर्पितम्—drawn in a picture. यथासमीहितम्—as I like (in the matter of putting an end to myself). सावष्टम्भम्—controlling herself, or with patience (see Tika). साध्वस् - see sl. 2. अग्रहस्त—see पादाय in sl. 1. वेपते—trembles (अवेपिष्ट in लुङ्)। तस्य जनस्य कर्म्मणि षष्ठी in connection with the कृत् in दर्शन in दर्शनोपायः।

(ततः प्रविशति सुसंगता)

सुसंगता—एदं क्खु कअलीघरं। ता जाव पविसामि। (प्रविश्यावलोक्य च सवियस्सम्।) एसा मे पिअसही सागरिआ। किं उण एसा गुरुआणुराओक्खित्तहिअआ विअ किंपि आलि-

हन्तो ण मं पेक्खदि। भोदु। ता जाव से दिट्ठिपहं परिहरिअ णिरूवइस्सं। (खैरं पृष्ठतोऽस्याः स्थित्वा दृष्ट्वा सहर्षम्।) कहं भट्टा आलिहिदो। साहु सागरिए, साहु। अहवा ण कमलाअरं वज्जिअ राअहंसो अण्णस्सिं अहिरमदि।

सुसंगता—इदं खलु कदलीगृहम्। तद्यावत्प्रविशामि। एषा मे प्रियसखी सागरिका। किं पुनरेषा गुर्वनुरागोत्क्षिप्तहृदयेव किमप्यालिखन्ती न मां प्रेक्षते। भवतु। तद्यावदस्या दृष्टिपथं परिहृत्य निरूपयिष्यामि। कथं भर्त्तालिखितः। साधु सागरिके, साधु। अथवा न कमलाकरं वर्जयित्वा राजहंसोऽन्यस्मिन्नभिरमते।

[তাহার পর সুসঙ্গতার প্রবেশ]

সুসং। এই ত কদলীগৃহ ; এখানে প্রবেশ করি। [প্রবেশ করিয়া এবং অবলোকন করিয়া বিস্ময়ের সহিত] ঐ আমার প্রিয়সখী সাগরিকা গুরু অনুরাগ হেতু চঞ্চল হৃদয়ের ন্যায় কিছু লিখিতেছে, আমাকে দেখিতেছে না। আচ্ছা, ইহার দৃষ্টিপথ পরিহার করিয়া দেখি। (ধীরে ধীরে উহার পশ্চাৎদিকে গমন করিয়া অবলোকন পূর্ব্বক হর্ষের সহিত] কি! এ যে মহারাজ চিত্রিত হইয়াছেন। সাধু, সাগরিকা, সাধু! অথবা রাজহংসী কমলাকর পরিত্যাগ করিয়া অন্যত্র অভিরত হয় না।

[*Then enter Susangata.*]

Susangata. This is the plantain-house, I will enter it. [*Entering and beholding with wonder.*] Here is my dear friend Sagarika. But she with her heart transported with a strong attachment, as it were, is drawing something and does not behold me. Well, I will mark it, having avoided the range of her sight. [*Slowly standing behind her back, seeing with joy.*] Oh! our lord, the king, has been drawn here. Bravo! Sagarika, bravo! It is no wonder that a goose takes delight in no place excepting a tank of lotuses.

सुसं। 'गुरुः' महान् 'अनुरागः' तेन उत्क्षिप्तं चञ्चलीकृतं 'हृदयं' यस्याः सा 'गुर्व्वनुरागोत्क्षिप्तहृदया।' 'खैरं' मन्दं [मन्दस्वच्छन्दयोः खैरमित्यमरः]। स्वादीरेरिणीः इति वृद्धिरेकादेशः'। 'कमलानाम् आकरः' उत्पत्तिस्थानम् इति 'कमलाकरः' पद्मषण्डमण्डितं सरः। अभिरमते प्रीतिमनुभवति। अनुरूपीक्तिः शाकुन्तले सागरं वर्ज्जयित्वा कुत्र वा महानदी अवतरति।

NOTES.

गुर्वनुरागोत्क्षिप्तहृदया—with her heart agitated with strong love. दृष्टिपथम्—See लोचनत्रयपथम् in sl. 1. खैरम्—slowly (ख+ईरम् ; for the वृद्धि in सन्धि see Tika). कमलाकरम्—a tank where lotuses abound. राजहंसी—lit. royal goose, a big species of goose. हंसेषु राजा इति राजहंसः (मयूरव्यंसकादित्वात् तत्पुरुषः), यद्वा राजा चासौ हंसश्च इति राजहंसः (कर्म्मधा) ; राजहंस does not come within the राजदन्तादि class. हन्ति गच्छति इति हंसः (हन्+अच्, 'भवेद् वर्णागमाद् हंसः')। अभिरमते—finds delight. रम—रेमे ; अरंस्त ; रंस्यते ; क्त रत ; णिच (लट्) रमयति, (लुङ्) अरीरमत्। कमलाकरं वर्ज्जयित्वा &c.—i. e. सागरिका cannot attach herself to a more worthy person than the king.

सागरिका—(सवाष्पम् ।) आलिहिदो मए एसो। किं उण अणअरदणिबडन्तवाहसलिलेण मे दिट्ठी पेक्खिदुं ण प्पहवदि। (सुखसुप्तानीकृत्याश्रूणि निवारयन्ती सुसंगतां दृष्ट्वोत्तरीयेण फलकं प्रच्छादयन्ती स्मितं कृत्वा।) कहं पिअसही सुसंगदा। (इत्युत्थाय हस्ते गृहीत्वा।) सहि सुसंगदे, इदो उवविस।

सुसंगता—(उपविश्य बलात्फलकमाकृष्य दृष्ट्वा च।) सहि, को एसो तुए आलिहिदो।

सागरिका—(सलज्जम्) पउत्तमअणमहूसवे भअवं अणङ्गो।

सागरिका—आलिखितो मयैषः। किं पुनरनवरतनिपतद्बाष्पसलिलेन मे दृष्टिः, प्रेक्षितुं न प्रभवति। कथं प्रियसखी सुसंगता। सखि सुसंगते, अत्रोपविश।

सुसंगता—सखि, क एष त्वया लिखितः।

सागरिका—प्रवृत्तमदनमहोत्सवे भगवाननङ्गः।

सुसंगता—(सस्मितम्।) अहो दे णिउणत्तणं। किं उण सुण्णं विअ चित्तं पडिभादि। ता अहंपि आलिहिअ रइसणाहं करिस्सं। (वर्त्तिकां गृहीत्वा नाट्येन रतिव्यपदेशेन सागरिकामालिखति।)

সুসংগতা—অহো তে নিপুণত্বম্। কিং পুনঃ শূন্যমিব চিত্তং প্রতিভাতি। তদহমপ্যালিখ্য রতিসনাথং করিষ্যামি।

সাগ। [অশ্রু ফেলিয়া] ইঁহাকে ত লিখিলাম। কিন্তু অনবরত পতিত বাষ্পসলিল জন্য আমার নয়ন দেখিতে পারিতেছে না। [মুখ তুলিয়া অশ্রুমার্জ্জন করিতে করিতে সুসঙ্গতাকে দেখিয়া উত্তরীয় বস্ত্রের দ্বারা চিত্রফলক আচ্ছাদন পূর্ব্বক ঈষৎ হাস্য করিয়া] কে? প্রিয়সখী সুসঙ্গতা! [উঠিয়া হস্ত ধরিয়া] সখি, সুসঙ্গতা, এখানে উপবেশন কর।

সুসং। [উপবেশন করিয়া বলপূর্ব্বক ফলক আকর্ষণ করিয়া অবলোকন করত] সখি, তুমি কাহাকে এইখানে চিত্রিত করিয়াছ?

সাগ। [লজ্জার সহিত] প্রবৃত্তমদনমহোৎসবে ভগবান্ অনঙ্গকে চিত্রিত করিয়াছি।

সুসং। [হাস্যের সহিত] আহা, তোমার কি নৈপুণ্য! কিন্তু এই চিত্র শূন্য বোধ হইতেছে। এইজন্য আমিও চিত্রিত করিয়া রতিসনাথ করি। [তুলিকাগ্রহণ করিয়া রতির ছলে সাগরিকাকে চিত্রিত করিল]।

Sagar. [*With tears.*] He has been drawn by me; but my sight is not competent to see on account of the constant falling of tears. [*Raising her face, and wiping the tears, covering the picture-board with the skirts of her scarf on seeing Susangata and smiling.*] Oh! my dear friend Susangata. [*Standing up and taking her by the hand.*] Sit down here, my friend, Susangata.

Susangata. [*Sitting down, taking by force the picture-board, and looking at it.*] Who has been drawn by you, my friend?

Sagar. [*With bashfulness.*] In this festival of the God of love, the God of love (himself has been drawn).

Susang. [*Smilingly.*] Oh! Your skilfulness! But this picture

appears to be lonely. Therefore I will make it accompanied by *Rati*, by drawing (her). [*Taking the pencil draws in representation Sagarika under the pretext of Rati.*]

साग। 'अनवरतं निपतत्' यत् 'वाष्पसलिलं' नयनजलं तेन 'अनवरतनिपतद्वाष्पसलिलेन' मुहुरुपचीयमानाश्रुसम्भारेण [हेतौ तृतीया]। अनुत्तानम् उत्तानं कृत्वा इति 'उत्तानीकृत्य' ऊर्द्धाभिमुखं कृत्वा [उत्पूर्व्वात् तनोतेः, तनोतेरुपसंख्यानमिति वार्त्तिकेन, कर्त्तरि ण प्रत्ययेन क्लीवे उत्तानम्] 'उत्तरीयेण' प्रावारेण।

सुसं। 'शून्यं' रत्या विना मन्मथचित्रमिदं असम्पूर्णमाभाति इत्यर्थः। 'निपुणत्वम्' शिल्पकर्म्मणि प्रावीण्यम्। भावगोपनेऽपि कौशलमित्याशयः। 'रत्या सनाथं, सहितम् इति 'रतिसनाथं'। 'व्यपदेशः' छलम्।

NOTES.

सवाष्पम्—with tears ; वाष्प is a recognised variant. उत्तानीकृत्य =raising up. उत्तान is derived from the root तन् with the affix ण in the active voice. "तनोतेरुपसंख्यानम्"। The root तन् should be included under those roots which admit of the affix ण in the active voice. उत्तरीयेण—with the upper garment. उत्तर+छ (उत्तर here means the upper part of the body). हस्ते गृहीत्वा—'हस्ते' इति अवच्छेदे ७मी। बलात् आक्रम्य—बलात् ल्यब्लोपे ५मी (बलमाश्रित्य)। निपुणत्वम्—skill in painting as well as hiding the truth. शून्यम्—defective, wanting in something material. रतिसनाथम्—associated with रति (Cupid's wife). रतिव्यपदेशेन—under the pretext of (portraying) रति। व्यपदेश—वि+अप+दिश+घञ्, a pretence (also means 'name,' 'family').

सागरिका—(विलोक्य सक्रोधम्।) सहि, कीस तुए अहं एत्थ आलिहिदा।

सुसंगता—(विहस्य।) सहि, किं अआरणे कुप्पसि। जादिसो तुए कामदेवो आलिहिदो तादिसो मए रइ आलिहिदे-

त्ति। त अस्सधासंभाविणि, किं तुह एदिणा आलविदेण। कहेहि सव्वं वुत्तन्तं।

सागरिका—(सलज्जा स्वगतम्।) णं जाणिदह्मि पिअसहीए। (प्रकाशम्।) पिअसहि महदी क्खु मे लज्जा। ता तहा करेसु जहा ण कोवि अवरो एदं वुत्तन्तं जाणादित्ति।

सागरिका—सखि, कथं त्वयाहमवालिखिता।

सुसंगता—सखि, किमकारणे कुप्यसि। यादृशस्त्वया कामदेव आलिखितस्तादृशी मया रतिरालिखितेति। तदन्यथासंभाविनि, किं तवैतेनालपितेन। कथय सर्वं वृत्तान्तम्।

सागरिका—ननु ज्ञातास्मि प्रियसख्या। प्रियसखि, महती खलु मे लज्जा। तत्तथा कुरु यथा न कोऽप्यपर इमं वृत्तान्तं जानातीति।

সাগ। [দেখিয়া ক্রোধের সহিত] সখি, কেন তুমি আমাকে এখানে অঙ্কিত করিলে?

সুসং। [হাস্য করিয়া] সখি, অকারণে রাগ কর কেন? তুমি যেরূপ কন্দর্প চিত্রিত করিয়াছ, আমিও সেইরূপ রতি অঙ্কিত করিয়াছি। অন্যরূপ ভাবিয়া এরূপ আলাপ করিতেছ কেন? সমস্ত বৃত্তান্ত বল।

সাগ। [লজ্জিতভাবে আত্মগত] প্রিয়সখী আমাকে জানিতে পারিয়াছে। [প্রকাশ্যে] প্রিয়সখি, আমার সাতিশয় লজ্জা হইতেছে। যাহাতে অপরে কেহ এ বিষয় জানিতে না পারে তাহা কর।

Sagar. [*Beholding, with anger.*] Why have you drawn me here, my friend?

Susang. [*Laughing.*] Why are you angry, friend, without cause? As is the God of love drawn by you, so is Rati drawn by me O thou, who thinkest otherwise, what is the use of talking thus? Tell me everything.

Sagar. [*Abashed, aside.*] I have heen found out by my dear friend. [*Aloud.*] Great indeed is my bashfulness, my dear friend. Manage the affalr so that no other person knows it.

'अन्यथा' प्रकारान्तरेण 'सम्भावयति' या सा 'अन्यथासम्भाविनी,' तत्सम्बोधने ; शङ्कां मा कुरु। रहस्यभेदे कृतेऽपि मत्तस्ते भयं नास्तीति भावः।

NOTES.

अकारणे—without cause, (कारणाभावे सति) भावाधिकरणे ७मी। यादृशः, तादृशी—यद् (or तद्)+दृश्+कन् (कर्म्मणि); आकार is ordered in the place of the final letter by 'आ सर्वनाम्नः'। अन्यथासम्भाविनि—अन्यथा+सम्+भावि (भू+णिच्)+णिनि+ङीप् ; you who think otherwise, are apprehensive of evil from me. आलपितेन—गम्यमान साधनक्रियापेक्षया करणत्वात् तृतीया ; आङ्+लप्+क्त भावे। ज्ञाता अस्मि—(I) am found out. जानाति—ज्ञा without a preposition is उभयपदी but with a preposition is परस्मैपदी (as प्रजानाति)।

सुसंगता—सहि, मा लज्ज। ईदिसस्स कस्सारअणस्स अवस्सं एव्व ईदिसे वरे अहिलासेण होदव्वं। तहवि जहा ण कोवि अवरो एदं वुत्तन्तं जाणिस्सदि तह करेमि। एदाए उण मेधाविणीए सारिआए एत्थ कारणेणहोदव्वं। कदावि एसा इमस्स आलावस्स गहिदक्खरा कस्सवि पुरदो मन्तइस्सदित्ति।

सागरिका—(सोद्वेगम्) सहि अदोवि मे अधिअदरं संदावो बाधेदि। (इति मदनावस्थां नाटयति।)

सुसंगता—(सागरिकाया हृदये हस्तं दत्त्वा।) सहि, समस्सस समस्सस। जाव इमाए दिग्घिआए णलिणीपत्ताणि

सुसंगता—सखि, मा लज्जस्व। ईदृशस्य कन्यारत्नस्यावश्यमेवेदृशे वरेऽभिलाषेण भवितव्यम्। तथापि यथा न कोऽप्यपर एतं वृत्तान्तं ज्ञास्यति तथा करोमि। एतया पुनर्मेधाविन्या सारिकयात्र कारणेन भवितव्यम्। कदाप्येषास्यालापस्य गृहीताक्षरा कस्यापि पुरतो मन्त्रयिष्यत इति।

सागरिका—सखि, अतोऽपि मेऽधिकतरं संतापो बाधते।

मुणालिआं अ गेण्हिअ लहुं आअच्छामि। (निष्क्रम्य पुनः प्रविश्य च नाट्येन नलिनीपत्रैः शयनीयं मृणालवलयानि च रचयित्वा परिशिष्टानि नलिनीपत्राणि सागरिकाया हृदये निक्षिपति।)

सुसंगता—सखि, समाअसिहि समाअसिहि। यावदस्या दीर्घिकाया नलिनीपत्राणि मृणालिकां च गृहीत्वा लघ्वागच्छामि।

সুসং। সখি, লজ্জা ক'রো না, ঈদৃশ কন্যারত্নের অভিলাষ ঈদৃশ বরে অবশ্য হওয়া উচিত। তথাপি যাহাতে অপর কেহ এই বৃত্তান্ত জানিতে না পারে তাহা করিব। কিন্তু এই মেধাবিনী সারিকা এ বিষয় প্রকাশের হেতু হইতে পারে। আমাদের এই আলাপের কথা গ্রহণ করিয়া কখনও কাহারও অগ্রে বলিতে পারে।

সাগ। [উদ্বেগের সহিত] সখি, এইজন্য আমার অধিকতর সন্তাপ হইতেছে [মদনাবস্থার অভিনয় করিল]

সুসং। [সাগরিকার হৃদয়ে হস্ত দিয়া] সখি, আশ্বস্ত হও, আশ্বস্ত হও। আমি ইত্যবসরে এই দীর্ঘিকা হইতে নলিনীপত্র ও মৃণাল গ্রহণ করিয়া শীঘ্রই আসিতেছি।

[নিষ্ক্রান্ত হইয়া পুনঃপ্রবেশ পূর্ব্বক, নলিনীপত্রের শয্যা প্রস্তুত করিয়া মৃণালের বলয় রচনা পূর্ব্বক, অবশিষ্ট নলিনীপত্র সাগরিকার হৃদয়ে অর্পণের অভিনয় করিল]

Susangata. Don't be ashamed, my friend. The desire of a jewel of a maid of this stamp must be for such a bridegroom. Yet I will do so that no other person knows it. But this sagacious parrot may be the cause (of its divulging). She may, picking up the words of this conversation, utter them before some person on some occasion.

Sagar. [*With anxiety.*] For this reason, the pain troubles me more. [*Represents the state of being stricken with amour.*]

Susang. [*Placing her hand on the chest of Sagarika*]. Cheer yourself up, my friend, cheer yourself up; till I come back quickly, bringing the lotus root and lotus-leaves from yonder elongated tank. [*Going out and re-entering, and preparing a bed with lotus-leaves*

making an armlet of lotus root, puts the remaining lotus-leaves on the chest of Sagarika].

सुसं। 'कन्यारत्नमि'व इति 'कन्यारत्न'। यद्वा 'कन्यासु रत्नमि'व इति 'कन्यारत्नम्'। [रत्नं श्रेष्ठे मणावपि इति विश्वः। यद्वा जातौ जातौ यदुत्कृष्टं तद्रत्नमिह कथ्यते]। मेधा धारणावती धीः विद्यते यस्याः सा 'मेधाविनी' तया। [धीर्धारणावती मेधा इत्यमरः। अस् माया मेधा स्रजो विनिः इति विनिः, ऋन्नेभ्यः इति स्त्रियां ङीषि मेधाविनी]। 'कारणेन' रहस्यभेदहेतुना इत्यर्थः। गृहीतानि अक्षराणि वर्णानि यया सा 'गृहीताक्षरा' स्मृताक्षदालापवर्णा, 'मन्त्रयिष्यते' उच्चारयिष्यति, वदिष्यतीति यावत्।

[दीर्घशब्दात् संज्ञायां कन्, प्रत्ययस्थात् कात् पूर्व्वस्यात इदाप्यसुपः, इति स्त्रियां आपि, कात्पूर्व्वस्येकारः] 'दीर्घिका' वापी इत्यर्थः। 'लघु' शीघ्रं। [लघु क्षिप्रमरं द्रुतमित्यमरः]।

NOTES.

मा लज्जस—लुङ् is ordered in the place of all tenses when the negative particle माङ् is used with a verb; but if the negative particle be मा (as here) and not माङ्, between which two a technical distinction is drawn, then लुङ् is ordered optionally. मालज्जिष्ठाः would also be correct. ईदृशस्य—इदम् + दृश् + कन् कर्म्मणि (इदम् becomes ई by 'इदं किमोः ईश्की'); the 3 forms available in the same sense are ईदृश, ईदृश् and ईदृक्ष। कन्यारत्न—a jewel of a girl (see Tika); रमन्ते अस्मिन् इति रत्नम्, रम् + न (त being obtained by 'रमेस्त च')। अभिलाषेण—'भवितव्यम्' इत्यस्य अनुक्ते कर्त्तरि तृतीया; अभि + लष् + घञ् भावे। भवितव्यम्—भू + तव्यत् भावे। मेधाविन्या—मेधा + विनि + ङीष्; of retentive memory. कारणेन भवितव्यम्—might be the cause (of this secret being divulged). अस्य आलापस्य गृहीताक्षरा—picking up the words of this conversation; आलापस्य goes with अक्षराणि in गृहीताक्षरा (सापेक्षत्वेऽपि गमकत्वात् समासः; cf. स्फुटोपमंभूतिस्थितेन शम्भुना in Sisupal

I. 4)। पुरतः—before ; 'पुरतः प्रथमेचाग्रे' इति विश्वः। According to many the form पुरतः is ungrammatical like पूर्वकालीनम् &c. ; according to others पुर (पुर् अग्रगमने + क्विप्) + अतसुच् by an extension of the rule 'दक्षिणोत्तराभ्याम् अतसुच्'। वाधते—used both transitively and intransitively in the आत्मनेपद as the following shows : 'क्षणं विश्राम्यतां जात्यस्कन्धस्ते यदि वाधति। न वाधते तथा स्कन्धः यथा वाधति वाधते।' मदनावस्थाम्—state of being love-stricken ; अवस्था—अव + स्था + अङ् (स्था with अव is आत्मनेपदी by 'समवप्रविभ्यः स्थः')। दीर्घिकायाः भूमौ by the rule 'गृहणग्रामाग्रर्थानां तत्स्थानम्' (an extension of the rule 'ध्रुवमपायेऽपादानम्') ; दीर्घ + कन् संज्ञायाम् + आप्। नलिनीपत्राणि मृणालानि च—lotus-leaves and lotus-root ; these allay the heat and impart coolness to the body (in Sakuntala the same cooling appliances together with उशीरानुलेपन are mentioned.) शयनीयं—bed, शेते अस्मिन् इति शी + अनीयर् अधिकरणे। This bed is spoken of by the king in sl. 38.

सागरिका—सहि, अवणेहि इमाइं णलिणीपत्ताइं मुणालवलआइं च। अलं एदिणा। कीस अआरणे अत्ताणं आआसेसि। णं भणामि।

दुल्लहजणअणुराओ लज्जा गुरुई परवसो अप्पा।
पिअसहि विसमं प्पेमं मरणं णु वरमेक्कं॥ २७॥

(इति मूर्च्छति।)

सागरिका—सखि, अपनयेमानि नलिनीपत्राणि मृणालवलयानि च। अलमेतेन। कस्मादकारणे आत्मानमायासयसि। ननु भणामि।

दुर्लभजनानुरागी लज्जा गुर्वी परवश आत्मा।
प्रियसखि विषमं प्रेम मरणं शरणं नु वरमेकम्॥

सुसंगता—(सकरुणम्।) पिअसहि साअरिए, समस्सस समस्सस।

सुसंगता—प्रियसखि सागरिके, समाश्वसिहि समाश्वसिहि।

সাগ। সখি, এই নলিনীপত্রগুলি ও মৃণালবলয় সরাইয়া ফেল। ইহাতে প্রয়োজন নাই। অকারণে আত্মাকে কেন ক্লেশ দিতেছ? আমি বলি—আমার এই অনুরাগ দুর্ল্লভ ব্যক্তির জন্য; লজ্জাও নিরতিশয়, আত্মা পরাধীন। প্রিয়সখি, এ প্রেম বিষম; মরণই কেবল শরণ, অন্য কোন উপায় নাই। [মূর্চ্ছিত হইল]

সুসং। [শোকের সহিত] প্রিয়সখি, সাগরিকা, আশ্বস্ত হও।

Sagar. Remove these lotus-leaves and the bracelets of lotus-root, my friend. Away with these- Why do you trouble yourself for nothing? I tell you.—This attachment is for a person attainable with difficulty, Great is my bashfulness. My own self is under the control of another (not free). The love is not equally balanced, Therefore death is the only resort, and no other. [*Faints*].

Susang. [*With grief*]. Take heart, my dear friend, Sagarika, take heart.

साग। 'दुर्लभः' अस्मद्विधाभिः दुष्प्राप्यः 'जनः' राजरूपः तस्मिन् 'अनुरागः,' इयं मे आसक्तिः सर्व्वथा कृच्छ्रलभ्ये जने समुत्पन्ना। नास्य प्रेम्णः चरितार्थतायाः अवसरोऽस्ति यतः दुर्ल्लभः स मे वल्लभः इमां मम दशां न ज्ञास्यति ज्ञात्वापि न मामनुकम्पिष्यते। तं विज्ञापयितुं नाहं शक्नोमि, यतः मे 'लज्जा गुर्व्वी' महती लज्जा खलु मां बाधते; नाहमात्मना अत्र विषये व्यापारमनुष्ठातुं समर्था। मदर्थं कोनु खलु अन्यः आयासं स्वीकरिष्यति; 'परवशः' पराधीनः मे 'आत्मा' परवती अस्मि, न मे कश्चिदात्मीयः अत्र वर्त्तते यो मान्तस्मै प्रतिपादयिष्यति। यदृवा अनङ्गप्रभावेण विह्वलः मे आत्मा। नास्ति मे आत्मनः उपरि प्रभुत्वम्। नास्मादनुरागादात्मानं निवर्त्तयितुं महं क्षमा। अतः अयि 'प्रियसखि,' एतत् 'प्रेम विषमं' अयुभोदर्कं ननु। अत्र विषये 'एकं मरणं तु वरं' एकमेव मरणं श्रेयः। अरसन्तापदग्धमिदं जीवितं यतो दुःखायैव अतो मरणादृते नास्ति 'शरणम्' अन्यत्। [न वरम् एकं मरणं शरणम् इति पाठे न वरं केवलमिति व्याचक्षते]॥

२७। दुर्लभजनानुरागेण, लज्जया गुर्व्या, परवशेन आत्मना, विषमेण प्रेम्णा मरणेन शरणेन (भूयते)।

NOTES.

अलम् एतेन—एतत् stands for नलिनीपत्रमृणालवलयम् which compound is singular by 'जातिरप्राणिनाम्'। भणामि—I say (बभाण, अभणीत् अभाणीत्)। अनुरागः अनु + रञ्ज + घञ् (न is dropped by 'घञि च भावकरणयोः'); subject of भवति understood ; parse लज्जा, आत्मा &c. similarly. गुर्वी—The other form is गुरुः by 'वोतो गुणवचनात्। विषमम्—सम् (अवैकल्ये) + पचाद्यच् = सम ; the ष for स is by the rule 'सुविनिर्दुर्भ्यः सुपि' सूति-समाः'। प्रेम—neuter or masc. (प्रेमा), प्रिय + इमनिच् भावे। 'प्रेमा ना प्रियता हार्दं प्रेम' इत्यमरः। शरणम्—resort, 'शरणं गृहरक्षित्रोः'। मरणम् शरणम्—cf. अवश्यं मरणम् उपस्थितम् in Sagarika's speech in the beginning of this Act.

(नेपथ्ये कलकलः।)

कण्ठे क्लृप्तावशेषं कनकमयमधः शृङ्खलादाम कर्षन्-*
क्रान्त्वा द्वाराणि हेलाचलचरणरणत्किङ्किणीचक्रवालः।
दत्तातङ्कोऽङ्गनानामनुसृतसरणिः संभ्रमादश्वपालैः
प्रभ्रष्टोऽयं प्लवङ्गः प्रविशति नृपतेर्मन्दिरं मन्दुरायाः ॥२८॥

अपि च।

नष्टं वर्षवरैर्मनुष्यगणनाभावादपास्य त्रपा-
मन्तः कञ्चुकिकञ्चुकस्य विशति त्रासादयं वामनः।
पर्यन्ताश्रयिभिर्निजस्य सदृशं नाम्नः किरातैः कृतं
कुब्जा नीचतयैव यान्ति शनकैरात्मेक्षणाशङ्किनः ॥२९॥

[नेपथ्ये कलकल शब्द]

अश्वशाला हइतेपलायित ऐ वानर छिन्नावशिष्ट कण्ठलग्न सुवर्णमय शृङ्खल भूमिर

উপর কর্ষণ করিয়া, দ্বার সমূহ অতিক্রম পূর্ব্বক, অবজ্ঞার সহিত গমন হেতু চরণে লগ্ন ক্ষুদ্র ঘণ্টা সমূহের শব্দ সমুৎপাদন করত, এবং অঙ্গনাগণের ভীতি সঞ্চার করিয়া ও অশ্বপালগণ কর্ত্তৃক ব্যগ্রভাগে পশ্চাদ্ধাবিত হইয়া নরপতির মন্দিরে প্রবেশ করিতেছে।

[সেই স্থলে পুনর্ব্বার]

মনুষ্য মধ্যে পরিগণনার অভাব হেতু লজ্জা পরিত্যাগ করিয়া ক্লীবগণ পলায়ন করিতেছে। ঐ বামন ভয়হেতু কঞ্চুকীর কঞ্চুকের মধ্যে প্রবেশ করিতেছে। কিরাতগণ পলায়ন পূর্ব্বক প্রান্তভাগ অবলম্বন করিয়া নিজ নামের সদৃশ আচরণ করিয়াছে। কুব্জগণ নিজ দর্শনাশঙ্কায় ধীরে ধীরে নীচ হইয়া গমন করিতেছে।

[*A noise behind the scenes.*]

Yonder monkey dragging along the ground the remaining severed portion of the golden chain round its neck, crossing the several doors, with circles of small bells ringing round its feet moving carelessly, and causing fear to the females, with its path followed hastily by the horse-keepers, enters the palace of the king, having fled from the stable.

[*Again behind the scenes*].

The eunuchs, casting off shame on account of not being regarded as men, have fled ; the dwarf through fear enters within the livery of the chamberlain ; the *Kiratas* (nomadic tribes) who take refuge in adjoining secure places, have acted according as their name signifies ; and slowly do the hump-backed persons move, creepingly as it were, afraid of being beheld (by others).

কণ্ঠে ইতি। অন্বয়ঃ। ক্লৃত্তাবশেষং কনকময়ং কণ্ঠে (স্থিতং) শৃঙ্খলাদাম অধঃ কর্ষন্ মন্দুরায়াঃ প্রভ্রষ্টঃ হেলাচলচরণরণৎকিঙ্কিণীচক্রবালঃ অঙ্গনানাং দত্তাতঙ্কঃ অশ্বপালৈঃ সম্ভ্রমাৎ অনুসৃতসরণিঃ অয়ং প্লবঙ্গঃ দ্বারাণি ক্রান্ত্বা নৃপতেঃ মন্দিরং প্রবিশতি ॥ ২৮ ॥

'ক্লৃত্তাৎ' ছিন্নাৎ 'অবশেষং' [শিষধাতোঃ কর্ম্মণি ঘঞ্, ত্রিষু অন্যত্রোপযুজ্যতে ইতি ক্লীবত্বম্] ছিন্নাবশিষ্টং 'কনকময়ং' সৌবর্ণং 'কণ্ঠে' স্থিতমিতি শেষঃ শৃঙ্খলা

एव दाम इति 'शृङ्खलादाम' सुवर्णमयकण्ठरज्जुमित्यर्थः 'अधः' भूमौ 'कर्षन्', 'मन्दुरायाः' अश्वशालायाः [वाजिशालातु मन्दुरा इत्यमरः] 'प्रभष्टः' विद्रुतः 'हेलया' अवज्ञया [हेला स्त्रियामवज्ञायां विलासे वरयोषिति इति मेदिनी] 'चलयोः' गतिवशात् चञ्चलयोः 'चरणयोः' पादयोः 'रणन्तीनां' शब्दायमानानां 'किङ्किणीनां' क्षुद्रघण्टिकानां [किङ्किणी क्षुद्रघण्टिका इत्यमरः] 'चक्रवालं वलयं यस्य सः 'हेलाचलचरणरणत्किङ्किणीचक्रवालः,' 'अङ्गनानां' नारीणां 'दत्तः आतङ्कः' भयं येन स 'दत्तातङ्कः' जनितभयः 'अश्वपालैः' वाजिरक्षैः [कर्म्मण्यण् इति पालयतेः अण्] 'सम्भ्रमात्' व्यग्रतया 'अनुसृता' अनुगता 'सरणिः' वर्त्म यस्य सः 'अनुसृतसरणिः' [अयनं वर्त्म मार्गाध्वपन्थानः पदवी सृतिः। सरणिरित्यमरः, सरति अनया इति सरणी, सरतेः ल्युट् स्त्रियां ङीप्। बाहुलकात् ह्रस्वे सरणिः] अनुगतमार्गः 'अयं प्लवङ्गः' वानरः प्लवेन उल्लम्फनेन गच्छति इति प्लवङ्गः [गमेः सुप्युपसंख्यानमिति खच्प्रत्ययः डिद्वदद्वा वाच्यः, इति डिद्वत्वे टेर्लोपे प्लवङ्गः ; कपिप्लवङ्गप्लवगशाखामृगवलीमुखाः इत्यमरः] 'द्वाराणि क्रान्त्वा' [उदित्वात् इड्विकल्पात् इदं रूपम्, पक्षे क्रमित्वा] 'नृपतेः' राज्ञः 'मन्दिरं' गृहं 'प्रविशति'। [अत्र वानरस्य क्रियायाः यथावद्वर्णनात् स्वभावोक्तिरलङ्कारः। स्वभावोक्तिरसौ चारु यथावद् वस्तुवर्णनम् इति मम्मटः। स्रग्धराहत्तम्। अवशेषं शृङ्खलादाम कण्ठे कृत्वा इति पाठान्तरम्]।

नष्टमिति। अन्वयः। वर्षवरैः मनुष्यगणनाभावात् त्रपाम् अपास्य नष्टम् ; अयं वामनः त्रासात् कञ्चुकिकञ्चुकस्य अन्तः विशति ; किरातैः पर्य्यन्ताश्रयिभिः निजस्य नाम्नः सदृशं कृतम् ; कुलाः नीचतया आत्मेक्षणाशङ्किनः एव शनकैः यान्ति ॥ २९ ॥

'वर्षवरैः' षण्डैः अन्तःपुररक्षिभिः नपुंसकैः [षण्ढोवर्षवरः इत्यमरः] 'मनुष्येषु गणनायाः अभावात्' क्लीवत्वात् मनुष्यमध्ये अपरिगणनया 'त्रपां' लज्जाम् 'अपास्य' विहाय, वानरदर्शनात् भीतैः लज्जां परित्यज्य [त्रप्धातोः षित्वात् भावे अङि त्रपा] 'नष्टम्' अन्तर्हितं पलायितमित्यर्थः। 'अयं वामनः त्रासात्' भयात् 'कञ्चुकिनः' अन्तःपुररक्षकस्य वृद्धब्राह्मणस्य 'कञ्चुकस्य' वारवाणस्य 'अन्तः' अभ्यन्तरे

'विशति'। 'किरातैः' जनङ्गमैः 'पर्य्यन्ते' प्रान्ते,' चत्वरप्रदेशस्य प्रान्तभागे 'आश्रयः' अवस्थानम् इति 'पर्य्यन्ताश्रयः' स विद्यते येषां ते 'पर्य्यन्ताश्रयिणः' तैः [मत्वर्थीयः इनिः, तनु णिनिः तथात्वे णित्वात् वृद्धौ पर्य्यन्ताश्रायिणः इति रूपं स्यात् ; पर्य्यन्त एव आश्रयः येषां इति बहुव्रीहौ इन्पाप्तिर्दुर्घटा। कर्म्मधारयपक्षोऽपि जघन्य एव, न कर्म्मधारयान्मत्वर्थीयः इति निषेधात्] तथोक्तैः सद्भिः 'निजस्य' स्वस्य 'नाम्नः' किरात इति नाम्नः 'सदृशम्' अनुरूपं 'कृतम्,' किरं पर्य्यन्तभूमिम् अतति इति व्युत्पत्त्या किरातनाम्नः याथार्थम् अलम्भि इत्यर्थः। 'कुजाः' 'नीचतया' हेतुना 'आत्मनां' स्वेषाम् 'ईक्षणं' दर्शनम् 'आशङ्कन्ते' ये ते 'आत्मेक्षणाशङ्किनः' [शङ्कधातोः णिनिः] आत्मदर्शनभिया इत्यर्थः 'शनकैः' मन्दं मन्दमित्यर्थः 'यान्ति'। [शनकैरिति अव्ययम्। अव्ययत्वात् टेः प्राक् अकच्। अत्रापि पूर्व्ववत् स्वभावोक्तिरलङ्कारः। वृत्तं शार्दूलविक्रीड़ितम्]। राज्ञाम् अन्तःपुरे प्रायशः वर्षवरादीनां सद्भावात् अत्र तेषां वर्णनम्। उक्तञ्च दशरूपके अन्तःपुरे वर्षवराः किराताः मूकवामनाः। म्लेच्छाभीरशकाराद्याः स्वस्वकार्य्योपयोगिनः॥ इति।

२८। शृङ्खलादाम कर्षंता, हेलाचलचरणरणत्किङ्किणीचक्रवालेन, दत्तातङ्केन, अनुसृतसरणिना प्रभष्टेन अनेन प्रवङ्गेन मन्दिरं प्रविश्यते।

२९। वर्षवराः नष्टाः। अनेन वामनेन अन्तः विश्यते। पर्य्यन्ताश्रयिणः किराताः सदृशं कृतवन्तः। आत्मेक्षणाशङ्किभिः कुजैः यायते।

NOTES.

क्लृप्तावशेषं—(the portion of the chain) left (on the neck) after having been broken. क्लृप्त—क्लृप् + क्त (क्लृप् to cut—क्लृप्यति ; चकर्त्त ; अकर्त्तीत् ; कर्त्तिष्यति कर्त्स्यति). Qual. शृङ्खलादाम। कनकमयम् —Qual. शृङ्खलादाम ; कनक + मयट् विकारे। अधः—अधरस्मिन् देशे इति अधर + ७मी + असि स्वार्थे (also अधस्तात् ; see पुरः in sl. 3) ; अव्यय। शृङ्खलादाम—कर्म्म of कर्षन् ; the base is दामन्। कर्षन्—कृष् + शतृ (लुङ् अक्राक्षीत् अकार्क्षीत् अक्रक्षत्)। क्रान्त्वा – क्रम् + क्त्वा (also क्रमित्वा by the rule 'उदितो वा', क्रम् being read as क्रमु in the धातुपाठ also क्रान्त्वा by the rule 'क्रमश्च क्त्वि')। The root क्रम admits of the

augment इट् optionally in the presence of the affix क्त्वा. Hence the two forms क्रान्त्वा, क्रमित्वा. The form क्रन्त्वा is also possible. हेलाचल &c.—Qual. प्लवङ्गः ; चल – चल् + अच् कर्त्तरि ; रणन्ती—रण + शतृ + ङीप् ; किङ्किणी चक्रवाल—a ring with small bells attached to it, lit. a circle of small bells. अङ्गनानां दत्तावङ्कः – Qual. प्लवङ्गः ; the ६ष्ठी in अङ्गनानां is विवक्षावशात्। अनुसृतसरणिः—Qual. प्लवङ्गः ; सरणि is way (see Tika) ; अनुसृत—अनुसृ + क्त कर्म्मणि, the subject being अश्वपालैः and object सरणिः। सम्भ्रमात्—ल्यब्लोपे ५मी (सम्भ्रमं त्वराम् आश्रित्य)। अश्वपालैः—अश्व + पालि (पा + णिच्) + अण। प्रभष्टः—Qual. प्लवङ्गः ; प्र + भ्रन्श् + क्त कर्त्तरि (भंशते, भश्यति ; बभंशे ; अभंशिष्ट अभशत्)। प्लवङ्ग—प्लव + गम् + खच् (खच् being optionally ङिद्वत् we have प्लवङ्गमः and प्लवङ्गः ; with the addition of ड to गम् we have प्लवगः)। मन्दुरा—stable। नष्टम्—fled ; subject वर्षवरैः, नश् + क्त भावे (नश्यति ; ननाश ; अनशत् अनेशत्)। वर्षवरैः—The practice of entertaining the services of eunuchs in the harem of kings may be traced to foreign influence. It is very likely that traces of Greek and Mahomedan influence may be found in it. In Kalidasa's drama we find that the king has Yavana women for his attendants ; but no mention is made of eunuchs in charge of the harem. The Dasarupaka states :—

अन्तःपुरे वर्षवरा किराता मूकवामनाः।
म्लेच्छाभीरशकाराद्याः स्वस्वकार्य्योपयोगिनः॥

मनुष्य—मनोः अपत्यं जातिः इति मनुष्यः मानुषः वा ('मनोर्जातावञ् यतौ षुक् च' ; षुक् is the augment before the affixes अञ् and यत् yielding मानुष and मनुष्य respectively). अपास्य—Putting aside, अप् + अस् (to throw) + ल्यप्। त्रपाम्—shame (see Tika)। कञ्चुकिञ्चुकस्य —For definition of कञ्चुकिन् see Notes under विष्कम्भक Act I. कञ्चुकः वस्त्रमस्य अस्ति अतिशयेन इति कञ्चुक + इनि अतिशये (one whose garments are very loose-fitting, so much so that the dwarf

here hides himself in their ample folds). The कञ्चुकी has free access to the harem, hence 'ये नित्यं सत्त्वसंपन्नाः कामदोषविवर्जिताः। ज्ञानविज्ञानकुशलाः कञ्चुकीयास्तु ते स्मृताः॥' वासात्—हेतौ ५मी, वस्+घञ् भावे। पर्य्यन्ताश्रयिभिः &c.—The Kiratas who betook themselves to the farthest nooks for security acted in conformity with the signification of their name किरात (किरे पर्य्यन्तभूमौ अतन्ति गच्छन्ति ये ते किराताः किर+अत्+अच्, those who roam about the outskirts of a place in search of game). पर्य्यन्ताश्रयिभिः—Qual. किरातैः; they make their name significant because they seek the border or extremity (for derivation, see Tika); आश्रय—आङ्+श्रि+अच् (श्रयति ते; शिश्राय शिश्रिये; अशिश्रियत् त)। सदृशम् समान+दृश्+कन् कर्म्मणि (by the वार्त्तिक 'समानान्ययोश्च इति वाच्यम्'; समान becomes स by 'दृग्दृशवतुषु')। नाम्नः—ज्ञायते अनेनेति नाम, ज्ञा+मनिन् (निपातन by 'नामन्-सीमन्-व्योमन्-रोमन्-लोमन्-पामन्-ध्यामन्'); according to Professor Max Muller नामन् is from ज्ञा with मनिन् (ज्ञामन् drops the initial ज and gives नामन्)। कुब्जाः—hump-backed persons (who must walk low or नीचतया)। नीचतया—प्रकृत्यादिभ्यश्च इति तृतीया। नीच (an adjective distinct from the अव्यय नीचैः)+तल भावे। शनकैः—see sl. 26. आत्मेक्षणाशङ्किनः—Qual. कुब्जाः; आत्मेक्षण+शङ्क+णिनि (शङ्कते; शशङ्के; अशङ्किष्ट)। The episode of the monkey is introduced to set the parrot free to acquaint the king with Sagarika's love.

सुसंगता—(आकर्ण्याग्रतोऽवलोक्य ससंभ्रममुत्थाय सागरिकां हस्ते गृहीत्वा।) सहि, उट्ठेहि उट्ठेहि। एसो क्खु दुट्ठवाणरो इदो ज्जेव्व आअच्छदि।

(परिक्रम्योभे सभयं पश्यन्त्यावेकान्ते पर्यवस्थिते।)

सुसंगता—सखि, उत्तिष्ठोत्तिष्ठ। एष खलु दुष्टवानर इत एवागच्छति।

सागरिका—किं ता दाणिं करेम्ह।

सुसंगता—एह्हि। इमस्सिं तमालविडबान्धआरे पविसिअ एदं अदिवाहेम्ह।

सागरिका—किं तदिदानीं कुर्वः।

सुसंगता—एह्हि। अस्मिंस्तमालविटपान्धकारे प्रविश्यैनमतिवाहयावः।

সুসং। [শ্রবণ করিয়া সম্মুখে দৃষ্টিপাত পূর্ব্বক ব্যগ্রভাবে উত্থান করিয়া সাগরিকার হস্তধারণ পূর্ব্বক] সখি, উঠ, উঠ, ঐ দুষ্ট বানর এই দিকেই আসিতেছে।

সাগ। তবে এখন কি করিব।

সুসং। এস, এই তমাল বৃক্ষের শাখার অন্ধকারে প্রবেশ করিয়া ইহার পথত্যাগ করিব। [উভয়ে গমন করিয়া ভয়ের সহিত নিরীক্ষণ করিতে করিতে নির্জ্জনে অবস্থান করিল]

Susang. [*Listening, looking forward, rising up hastily, and taking Sagarika by the hand.*] Get up, get up, my friend, the wicked monkey comes indeed in this direction.

Sagar. What shall we do now ?

Susang. Come, let us elude it by entering into the umbrage of the branches of yonder Tamala tree.

[*Both walking and looking with fear stand in a retired nook*].

सुसं। 'सम्भ्रमेण' त्वरया 'सह' इति 'ससम्भ्रमं' व्ययं यथा तथा। 'इस्सिं' इत्यव अवच्छेदे सप्तमी।

सुसं। 'तमालस्य' कालस्कन्धस्य 'विटपानाम्' शाखानाम् 'अन्धकारे' [कालस्कन्धस्तमालः स्यात् तापिच्छोऽपीत्यमरः]।

'उभे' सुसङ्गतासागरिके—'एकान्ते' विजने।

NOTES.

एनम् अतिवाहयावः—elude the monkey. अन्धकार—अन्धं करोति इति अन्धकारः अन्धकारम् वा (अन्ध + कृ + कर्म्मण्यन्)। एकान्ते – in a secluded place.

सागरिका—सुसंगदे, कहं तुए चित्तफलओ उज्झिदो। कदाबि कोबि तं पेक्खदि।

सुसंगता—अइ सुत्थिदे। किं अज्जबि चित्तफलएण करिस्सि। एसोवि दधिभत्तलम्पडो एदं पञ्जरं उग्घाडिअ दुट्ठ-वाणरो अदिक्कन्तो। एसा क्खु मेहाविणी उड्डीणा अण्णदो गच्छदि। ताएहि। लहुं अणुसरेम्ह। इमस्स आलावस्स गहिदक्खरा कस्सबि पुरदो मन्तइस्सदि।

सागरिका—सहि, एव्वं करेम्ह।

(इति परिक्रामतः।)

सागरिका—सुसंगते, कथं त्वया चित्रफलक उज्झितः। कदापि कोऽपि तं प्रेक्षते।

सुसंगता—अयि सुस्थिते। किमद्यापि चित्रफलकेन करिष्यसि। एषोऽपि दधिभक्तलम्पट एतत्पञ्जरमुद्घाट्य दुष्टवानरोऽतिक्रान्तः। एषा खलु मेधाविन्यु-ड्डीनान्यतो गच्छति। तदेहि। लघ्वनुसरावः। अस्यालापस्य गृहीताक्षरा कस्यापि पुरतो मन्त्रयिष्यते।

सागरिका—सखि, एवं कुर्वः।

সাগ। সুসঙ্গতা, তুমি চিত্রফলক কেন ফেলিয়া আসিলে, যদি কেহ কখন ইহা দেখে?

সুসং। এই নির্ব্বিঘ্ন স্থানে রহিয়াছ এখন আর চিত্রফলক লইয়া কি করিবে। ঐ দধিঅন্নলোভী বানর পিঞ্জরের দ্বার উদ্‌ঘাটন করিয়া পলায়ন করিয়াছে। আর ঐ মেধাবিনী সারিকা উড়িয়া অন্যত্র পলায়ন করিতেছে। এস, শীঘ্র উহার অনুসরণ করি। আমাদের আলাপের কথা লইয়া কাহারও সাক্ষাতে উচ্চারণ করিতে পারে।

সাগ। সখি, এইরূপই করা যাউক। [উভয়ে গমন করিতে লাগিল]

Sagar. Why have you left the picture-board behind? Some one may see it sometimes.

Susang. Oh, thou who art in a secure place! What wilt

thou do now with the picture-board? This monkey fond of boiled rice seasoned with curd has fled breaking open the cage. The sagacious parrot flying up goes elsewhere. Come, therefore, we shall follow it quickly. Picking up the words of our conversation, it will utter them before some one.

Sagar. Let us do so, friend [*both walk*].

सुखं। 'सु' सुखं 'स्थिता' इति 'सुस्थिता' वानरोपद्रवरहिते स्थाने सुखं स्थिता इत्यर्थः। 'दध्ना' सहितं 'भक्तम्' अन्नम् इति 'दधिभक्तं' तस्य 'लम्पटः' दधिभक्त-भक्षणेलालसः इत्यर्थः। 'उद्घाट्य' [भौवादिकस्य घटधातोः ण्यन्तात् अमित्वात् ह्रस्वौ घाटयति]।

NOTES.

कदा—कस्मिन् काले इति किम्+७मी+स्वार्थे दा (by the rule 'सर्व्वैकान्यकिंयत्तदः काले दा')। सुस्थिते—securely accommodated. दधि भक्तलम्पटः—fond of rice mixed with curds; the monkey an account of its greed curd and rice might have broken open the cage. उद्घाट्य—उद्+घाटि (घट+णिच्)+ल्यप् उड्डीना—उद्+डी+क्त कर्त्तरि+टाप्।

(नेपथ्ये।)

हो हो। भोः भोः, अच्चरिअं अच्चरिअं।

सागरिका—(विलोक्य।) सुसंगदे, जाणीअदि णं पुणोवि दुट्ठवाणरो ज्जेव्व आअच्छदित्ति।

सुसंगता—(दृष्ट्वा विहस्य।) अइ कात्रे। ण भेहि। भट्टिणो परिवासवत्ती क्खु एसो अज्जवसन्तओ।

हो हो। भो भोः, आश्चर्यमाश्चर्यम्।

सागरिका—सुसंगते, ज्ञायते ननु पुनरपि दुष्टवानर एवागच्छतीति।

सुसंगता—अयि कातरे, मा बिभीहि। भर्त्तुः परिपार्श्ववर्ती खल्वेष आर्य-वसन्तकः।

[নেপথ্যে] হা, হা, আশ্চর্য্য, আশ্চর্য্য !

সাগ। [দর্শন করিয়া] সুসঙ্গতা, মনে হয় দুষ্ট বানর আবার আসিতেছে।

সুসং। [দেখিয়া হাস্য করত] অয়ি কাতরে, ভয় ক'রো না, এ প্রভুর পার্শ্ববর্ত্তী আর্য্য বসন্তক।

[*Behind the scenes.*] Ho! Holla! Ho! Wonderful!

Sagar. [*Looking*] I think, Susangata, the wicked monkey is surely coming again.

Susang. [*Looking and laughing*]. Don't be frightened, you timid one. This is the noble Basantaka who is constantly by the side of our lord the king.

NOTES.

आश्चर्य्यम्—see Notes under the last but two speeches of सागरिका in Act I. कातरे—ईषत् तरति इति कातरा, कु+तॄ+अच्+टाप् स्त्रियाम् ('कोरीषदर्थे' इति कादेशः)॥ बिभीहि—भी+लोट् हि (बिभेति; लङ् अबिभेत्; लिट् बिभाय बिभयामास &c.; लुङ् अभैषीत्)। परिपार्श्ववर्त्ती—a close attendant; परिपार्श्व+ष्ठत्+णिनि ताच्छील्ये; पर्शूनां समूहः (the ribs) इति पार्श्वः पार्श्वम् वा।

(ततः प्रविशति वसन्तकः।)

वसन्तकः—हो हो। भोः भोः, अच्चरिअं अच्चरिअं। साहु रे सिरिखण्डदास धम्मिअ, साहु।

सागरिका—(सस्पृहमवलोक्य।) सहि सुसंगदे, दंसणीओ क्खु अअं जणो।

सुसंगता—सहि सुत्थिदे, किं एदिणा दिट्ठेण। दूरीभूदा क्खु सारिआ। ता एहि। अणुसरेम्ह।

(इति निष्क्रान्ते।)

वसन्तकः—हो हो। भो भोः, आश्चर्यमाश्चर्यम्। साधु रे श्रीखण्डदास धार्मिक साधु।

सागरिका—सखि सुसंगते, दर्शनीयः खल्वयं जनः।

सुसंगता—सखि सुस्थिते, किमनेन दृष्टेन। दूरीभूता खलु सारिका। तदेहि। अनुसरावः।

[বসন্তকের প্রবেশ]

বসন্তক। হা, হা আশ্চর্য্য, আশ্চর্য্য! শ্রীখণ্ডদাস, ধার্ম্মিক, সাধু, সাধু!

সাগ। [স্পৃহার সহিত অবলোকন করিয়া] সখি, সুসঙ্গতে, এ ব্যক্তিকে দর্শন করিতে ইচ্ছা হইতেছে।

সুসং। সখি, সুখে আছ এখানে, উহাকে দেখিয়া কি ফল? সারিকা অনেক দূরে চলিয়া গিয়াছে, তাহার অনুসরণ করি। [উভয়ে নিষ্ক্রান্ত হইল]।

[*Then enter Basantaka.*]

Basantaka. Ho! Holla! Ho! Marvel! Marvel! Bravo! you pious *Srikhanda Dasa*! Bravo!

Sagar. [*Looking at him eagerly.*] Susangata, my friend, this man is indeed to be seen!

Susang. O friend, who art in a secure place, what is the good of seeing him? The parrot has gone a long way off; come, let us pursue it. [*Exeunt*].

साग। ['स्पृहया' दर्शनेच्छया 'सह' वर्त्तमानम् इति 'सस्पृहम्'] राज्ञः प्रियत्वात् विदूषकस्य, सागरिकायाः तद्दर्शने स्पृहा। राजनि सागरिकायाः अनुरागस्य लिङ्गमेतत्। तथाचोक्तं "विश्वसित्यस्य मित्रेषु बहुमानं करोति च", "तत्प्रियं मन्यते प्रियम्" इति। अदूरा दूरा भूता इति 'दूरीभूता' विप्रकृष्टम् अध्वानं गता।

NOTES.

सस्पृहम् अवलोक्य—The reason for her looking at the विदूषक with eagerness is that he is the friend of the king so dear to her. दर्शनीय—दृश् + चनीयर् कर्म्मणि। अयं जनः—this person (referring to the विदूषक); the pharse is usually used by a person to refer to himself or herself. (Cf. 'अयं जनः कस्य हस्ते समर्पितः,' Sakuntala). दूरीभूता—दूरा + च्वि + भू + क्त + टाप्।

वसन्तकः—साहु रे सिरिखण्डदास धम्मिअ, साहु। जेण दिण्णमेत्तेण एव्व तेण दोहएण ईदिसी णोमालिआ संवुत्ता जेण निरन्तरुब्भिण्णकुसुमगुच्छशोभिअविटवा उवहसन्ती विअ लक्खीअदि देवीपरिगहिदं माहवीलदं। ता जाव गदुअ पिअवअस्सस्स णिवेदेमि। (परिक्रम्यावलोक्य च।) एषो क्खु पिअवअस्सो तस्स दोहदस्स लब्भपच्चअदाए परोक्खंबि तं णोमालिअं पच्चक्खं विअ कुसुमिदं पेक्खन्तो हरिसुप्फुल्ललोअणो इदो एव्व आअच्छदि। ता जाव णं उवसप्पामि। (इति राजानं प्रति निर्गतः)।

वसन्तकः—साधु रे श्रीखण्डदास धार्म्मिक, साधु। येन दत्तमात्रेणैव तेन दोहदेन ईदृशी नवमालिका संवृत्ता। येन निरन्तरोद्भिन्नकुसुमगुच्छशोभितविटपोपहसन्तीव लक्ष्यते देवीपरिगृहीतां माधवीलताम्। तद्यावद्गत्वा प्रियवयस्यं निवेदयामि प्रियवयस्यस्य दोहदस्य लब्धप्रत्ययतया परोक्षामपि तां नवमालिकां प्रत्यक्षामिव कुसुमितां प्रेक्षमाणः हर्षोत्फुल्ललोचन इत एवागच्छति। तद्यावदेनमुपसर्पामि।

বস। সাধু শ্রীখণ্ডদাস, ধার্ম্মিক, সাধু। সেই দ্রব্য দেওয়া মাত্র নবমালিকা এরূপ হইয়াছে যে নিবিড়ভাবে প্রস্ফুটিত কুসুমস্তবকে উহার শাখাদি উপশোভিত হওয়াতে, যেন উহা দেবীপরিগৃহীত মাধবী লতাকে উপহাস করিতেছে। এখন যাই প্রিয় বয়স্যকে এ বিষয় জানাইব। [গমন করিয়া এবং অবলোকন করত] এই যে প্রিয় বয়স্য সেই দ্রব্যে বিশ্বাস বশতঃ নবমালিকাকে না দেখিয়াও যেন তাহাকে কুসুমিত প্রত্যক্ষ করিয়াছেন এই ভাবে হর্ষোৎফুল্লনয়নে এ দিকে আসিতেছেন। যাই, ইঁহার নিকট গমন করি। [রাজার দিকে গমন করিল]

Basant. Bravo! you pious *Srikhandadasa.* Bravo! For by the very application of that peculiar appliance, the Navamalika creeper has become such that with its branches beautified by bunches of flowers cropping up thickly it appears laughing, as it were, at the Jasmine creeper adopted by her majesty the queen.

I will go therefore and inform my dear friend of it. [*Walking about and beholding*]. Here comes indeed my dear friend with his eyes dilated with joy on seeing, as it were, because of his confidence in the success of that appliance, the Navamalika creeper put forth flowers, though it is hidden from his sight. [*Goes towards the king*]

वस। 'निरन्तरं' निरवकाशं यथा तथा 'उद्भिन्नानां' उद्गतानां 'कुसुमानां गुच्छैः' स्तवकैः 'शोभिताः विटपाः' शाखाः यस्याः सा 'निरन्तरोद्भिन्नकुसुमगुच्छशोभितविटपा'। 'लब्धः प्रत्ययः' विश्वासः येन स 'लब्धप्रत्ययः' तस्य भावः इति 'लब्धप्रत्ययता,' तया। अक्ष्णः परमिति 'परोक्षं' [परोक्षे लिट् इति ज्ञापकात् समासान्तः अन्। निपातनात् पर इत्यस्य ओकारादेशः] परोक्षम् अस्ति अस्याः इति 'परोक्षा', [अर्शं आदित्वात् अच्]। कुसुमानि जातानि अस्याः इति 'कुसुमिता' [तारकादित्वात् इतच् प्रत्ययः]। 'हर्षेण उत्फुल्ले' विकसिते 'लोचने' यस्य स 'हर्षोत्फुल्ललोचनः' [उत्पूर्व्वात् फुल्लधातोः अच् क्लीवे रूपम्]।

NOTES.

धार्म्मिक—धर्म्मं चरति इति धार्म्मिकः। (धर्म्म + ठक्)। साधु रे श्रीखण्ड-दास—साधु may be taken as an adverb त्वया साधु आचरितम्; but there is authority for taking it as an अव्यय। येन—यतः because; हेतौ तृतीया (यत्तदोर्नित्यसम्बन्धः, अत्र तु उत्तरवाक्योपात्तः यच्छब्दः तदुपादानं नापेक्षते)। दत्तमात्रेण—Qual. दोहदेन। दोहदेन—see Notes under the preceding प्रवेशक; हेतौ करणे वा तृतीया। ईदृशी नवमालिका संवृत्ता येन—here यत् has for its correlative इदम् (cf. यत् भानुना नियन्तुं न समभावि.....अदः तमः तुन्नम्, Sisupal, I.) लक्ष्यते—subject लोकैः, object सा understood; निरन्तरो.....विटपा and देवीपरिगृहीतां माधवीलताम् उपहसन्ती are adjectives qualifying सा। शोभित—शुभ् + णिच् + क्त कर्म्मणि (शुभ—शोभते; शुशुभे; अशोभिष्ट अशुभत्)। उपहसन्ती —has माधवीलताम् for its कर्म्म; उप + हस + शतृ + ङीप् (हस् is transitive here with उप, it is sometimes used transitively by

itself; cf. दशाननादीन् हसति in Sisupal, I.); laughing scornfully at the queen's माधवीलता because of its magnificent wealth of flowers. प्रियवयस्यस्य ६ष्ठी for ४र्थी by विवक्षा; वयसातुल्यः इति वयस्यः (वयस्+यत्)। तस्य दोहदस्य लब्धप्रत्ययतया—because of his having faith or confidence in that appliance; प्रत्यय—प्रति+इ+अच्। परीक्षाम्, प्रत्यक्षाम्—see Tika and प्रत्यक्षः in the last but two speeches of सागरिका in Act I. कुसुमिताम्—Qual. नवमालिकाम्। कुसुम+इतच् (तारकादित्वात्)+टाप्। हर्षं—हृष्—हृष्यति; जहर्ष; अहृषत्। उत्फुल्ल—by the वार्त्तिक 'उत्फुल्लसंफुल्लयोरुपसंख्यानम्।'

(ततः प्रविशति यथानिर्दिष्टो राजा।)

राजा—(सहर्षम्।)

उद्दामोत्कलिकां विपाण्डुररुचं प्रारब्धजृम्भां क्षणा-
दायासं श्वसनोद्गमैरविरलैरातन्वतीमात्मनः। *
अद्योद्यानलतामिमां समदनां नारीमिवान्यां ध्रुवं
पश्यन्कोपविपाटलद्युति मुखं देव्याः करिष्याम्यहम्॥३०॥

[তাহার পর যথাকথিত রাজার প্রবেশ]

রাজা। [সহর্ষে] প্রচুরকলিকোদ্গমসমন্বিত, শুভ্রদ্যুতি, মুহূর্ত্তমধ্যে প্রারব্ধবিকাশ, নিরন্তর বায়ুসঞ্চারে নিজ সৌরভ্যাদিজন্য উর্জ্জভাব প্রকাশক এই উদ্যানলতাকে, উৎকণ্ঠিত, পাণ্ডুবর্ণ, মুহুর্মুহুঃ জৃম্ভণশীল নিরন্তর দীর্ঘনিশ্বাস ত্যাগের দ্বারা নিজ ক্লেশপ্রকাশক অনঙ্গতপ্ত নারীর ন্যায় অবলোকন করিয়া নিশ্চয়ই দেবীর আনন কোপে রক্তবর্ণ ধারণ করাইব।

[*Then enter the king as described.*]

King. [*With joy.*] Looking at this creeper of the garden with its buds grown luxuriantly, its colour white (with flowers), putting forth flowers in an instant and displaying its vigour and effort by

* अविरतैः इति क्वचित् पाठः।

means of the incessant blowing of the wind, as though at a love-stricken woman, whose anxiety is great, whose complexion is pale, who has begun to yawn instantly and expresses her (inward) trouble by putting forth constant sighs, I will make to-day the queen's face turn red in anger.

ततइति। 'यथा निर्द्दिष्टः' इति 'यथानिर्द्दिष्टः' [सहसुपेति समासः]।

राजा। अन्वयः। उद्दामोत्कलिकां विपाण्डुररुचं क्षणात् प्रारब्धजृम्भाम् अविरलैः श्वसनोद्गमैः आत्मनः आयासम् आतन्वतीम् इमाम् उद्यानलताम् अन्यां समदनां नारीमिव अद्य पश्यन् अहं देव्याः मुखं कोपविपाटलद्युति करिष्यामि ध्रुवम् ॥३०॥

उद्गताः कलिकाः कोरकाः यस्याः सा 'उत्कलिका', दाम्नः उद्गतम् इति 'उद्दाम' उच्छृङ्खलं बाहुल्येनेत्यर्थः 'उत्कलिका' इति 'उद्दामोत्कलिका' [सहसुपेति समासः] बहुलोद्गतकोरका, अन्यत्र 'उद्दामा' 'उत्कटा 'उत्कलिका' विरहोत्कण्ठा यस्याः सा 'उद्दामोत्कलिका' गाढोत्कण्ठा, ताम् [कलिका कोरकः पुमान्, उत्कण्ठोत्कलिका समे इति चामरः]। 'विपाण्डुरा' पुष्पाणां विकासात् शुभ्रवर्णा, अन्यत्र मन्मथसन्तापात् चिन्तावशात् पाण्डुवर्णा 'रुक्' कान्तिर्यस्याः ताम् 'विपाण्डुररुचम्,' 'क्षणात्' मुहूर्त्तेनैव इत्यर्थः [यवर्थे पञ्चमी] 'प्रारब्धा जृम्भा' पुष्पाणां विकाशः जृम्भणमन्यत्र यया तां 'प्रारब्धजृम्भा' [जृम्भा' विकाश जृम्भणयोरिति मेदिनी] 'श्वसनेन' वायुना ये 'उद्गमाः' सञ्चालनानि ते 'श्वसनोद्गमाः' 'अविरलैः' निरन्तरैः 'श्वसनोद्गमैः' वायुप्रेङ्खोलनैः 'आत्मनः आयासं' शाखादीनां व्यापाररूपं प्रयत्नम् 'आतन्वतीं' प्रकटयन्तीम्, अन्यत्र 'अविरलैः' मुहुर्मुक्तैः 'श्वसनोद्गमैः' दीर्घनिश्वासवायुभिः 'आत्मनः आयासं' मन्मथसन्तापजन्यं क्लेशम् 'आतन्वतीं' प्रकाशयन्तीम् 'इमाम् उद्यानलतां' नवमालिकां 'समदनाम्' अन्तर्गतमदनविकारां 'नारीम् इव पश्यन् अहं' 'देव्याः' वासवदत्ताया 'मुखम्' आननं 'कोपेन विपाटला' रक्ता 'द्युतिः' कान्तिः यस्य तत् 'कोपविपाटलद्युति' क्रोधताम्रप्रभं 'करिष्यामि ध्रुवं' नूनम्। मत्परिग्रहीतायाः लतायाः अकालकुसुमोद्गमदर्शनात् पराभवेण कोपलज्जोदयादारक्तगण्डं देव्याः आननं भविष्यति। आविर्भूतमदनविकारायां कस्याञ्चिन्नायिकायां ममानुरागदर्शनेन देव्याः कपोलबिम्बं कोपरक्तं सर्व्वथा जनिष्यते।

सागरिकागतरालानुरागदर्शनात् देव्याः कोपरूपं भावि वस्तु अनेन सूचितम्। [अत्र श्लेषनिर्व्वाह्या पूर्णोपमा शार्दूलविक्रीड़ितम् वृत्तम्]।

३०। ...इमां पश्यता मया मुखं...करिष्यते (कारिष्यते वा)।

NOTES.

निर्दिष्टः—निर् + दिश् + क्त (दिशति ; दिदेश ; अदिक्षत् ; also आत्मनेपदी)। उद्दामोत्कलिकां, विपाण्डुररुचम्, &c. are adjectives qualifying उद्यानलताम् and नारीम् and have therefore a double meaning (see Tika and Eng. and Beng. Trans.) मदन—Madan in one case means love or attachment ; in the other case it means a kind of tree viz. the धुस्तूर (धुतुरा)। This sloka hints at the queen's wrath on seeing सागरिका loving and being loved by the king (Act III). उत्कलिका—with the buds put forth ; in the woman's case it is a noun meaning 'anxiety'. विपाण्डुररुचम्—of a white colour ; also of a pale complexion. रुच्—रुच् to shine + क्विप्। प्रारब्ध-जृम्भा – प्र + आङ् + रभ + क्त + टाप् = प्रारब्धा ; जृम्भ + अ (by 'गुरोश्चहलः') = जृम्भा। आतन्वतीम्—displaying, expressing. आ + तन् + शतृ + ङीप्। कोपविपाटलद्युति—Qual. मुखम्। कोप—कुप् + घञ् (कुप्यति ; चुकोप ; अकुपत् ; क्वाच् कुपित्वा कोपित्वा)।

विदूषकः—(सहसोपसृत्य।) जअदु जअदु पिअवअस्सो। भो वअस्स, दिट्ठिआ वड्ढसि। (जेण दिस्समेत्तेणेति पुनः पठति।)

राजा—वयस्य, कः संदेहः। अचिन्त्यो हि मणिमन्त्रौषधीनां प्रभावः। पश्य।

कण्ठे श्रीपुरुषोत्तमस्य समरे दृष्ट्वा मणिं शत्रुभि-
र्नष्टं मन्त्रबलैर्वसन्ति वसुधामूले भुजङ्गा हताः।*

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* मन्त्रवरैरिति पाठान्तरम्।

पूर्वं लक्ष्मणवीरवानरभटा ये मेघनादाहताः
पीत्वा तेऽपि महौषधैर्गुणनिधैर्गन्धं पुनर्जीविताः ॥३१॥
तदादेशय मार्गं येन वयमद्य तदवलोकनेन चक्षुषः फल-
मनुभवामः।

विदूषकः—(साटोपम्।) एदु एदु भवं।

राजा—गच्छाग्रतः।

(उभौ सगर्वं परिक्रामतः।)

विदूषकः—जयतु जयतु प्रियवयस्यः। भो वयस्य, दिष्ट्या वर्धसे।

विदूषकः—एतु एतु भवान्।

বিদূ। [হঠাৎ সমীপে গমন করিয়া] প্রিয় বয়স্যের জয়! বয়স্য আপনার ভাগ্য প্রসন্ন [যেহেতু সেই দ্রব্য দেওয়া মাত্র ইত্যাদি পুনর্ব্বার বলিল]

রাজা। বয়স্য, এ বিষয়ে সন্দেহ কি? মণি, মন্ত্র ও ওষধির প্রভাব অদ্ভুত, চিন্তার বিষয়ীভূত নহে। দেখ, যুদ্ধে পুরুষোত্তমের কণ্ঠে মণি দর্শন করিয়া শত্রুগণ পলায়ন করিয়াছিল। ভুজঙ্গগণ মন্ত্রবলে হতবীর্য্য হইয়া ভূতলে অবস্থান করে। পূর্ব্বে লক্ষ্মণ-বীর বানরসৈন্যগণ যাঁহারা মেঘনাদের শরে জর্জ্জরিত ও নির্জ্জীবপ্রায় হইয়াছিলেন তাঁহারাও অশেষ গুণের আধার সঞ্জীবনী প্রভৃতি ওষধির গন্ধ আঘ্রাণ করিয়া পুন-রুজ্জীবিত হইয়াছিলেন। অতএব পথ দেখাও। আমিও নবমালিকা দর্শনে চক্ষুর ফল অনুভব করিব।

বিদূ। [সগর্ব্বে] আপনি, আসুন, আসুন।

রাজা। আগে চল।

[উভয়ে গর্ব্বের সহিত গমন করিতে লাগিলেন]

Bidu. [*Aproaching suddenly*]. Victory to my dear friend! You are to be congratulated upon your good luck. [*Reads again. "for by the very application of..."*]

King. What doubt can there be my friend? Inscrutable indeed is the power of herbs, incantations and talismans:

Behold!——Seeing the gem on the neck of the god *Vishnu* in battles the enemies fled; the snakes powerless by force of incanta-

tion lie on the ground. And those monkey-heroes and the warrior Lakshmana who were almost killed by Meghanada (the son of Ravana) in days of yore, came to life again by smelling the odour of great herbs, the repository of (priceless) virtues. Show me then the way that I may get the fruit of my eyes by seeing it.

Bidu. [*Struttingly*]. Please come, please come.

King. Go in front.

[*Both Walk with boastfulness*].

राजा। अन्वयः। समरे श्रीपुरुषोत्तमस्य कण्ठे मणिं दृष्ट्वा शत्रुभिः नष्टम्; भुजङ्गाः मन्त्रबलैः हताः वसुधामूले वसन्ति; पूर्व्वं ये लक्ष्मणवीरवानरभटाः मेघनादाहताः ते अपि गुणनिधेः महौषधेः गन्धं पीत्वा पुनः जीविताः॥ ३१॥

'मणयश्च मन्त्राश्च औषधयश्च' ता 'मणिमन्त्रौषधयः' तासां। कण्ठे इति। 'समरे' संग्रामे श्रीपुरुषोत्तमस्य' विष्णोः 'कण्ठे मणिं' कौस्तुभं 'दृष्ट्वा शत्रुभिः' अरिभिः 'नष्टं' युद्धचेवात् पलायितम्, [नश् अन्तर्धाने - इति धातोः भावे क्तः]। 'भुजङ्गाः' सर्पाः [गमेः खच् डिद्वदभावात् टेर्लोपः] 'मन्त्राणां' मारुड़ानां 'बलैः हताः' विहतशक्तयः सन्तः 'वसुधायाः' भुवः 'मूले' भूतले 'वसन्ति'; 'पूर्व्वं' लङ्कासमरे लक्ष्मणवीरवानरभटाः,' महावीरः सुमित्रानन्दनः वानरयोधाश्च 'मेघनादेन' रावणिना इन्द्रजिता 'आहताः' अमोघैरस्त्रैः निःसंज्ञतां प्रापिताः 'ते अपि' 'गुणानां' सञ्जीवन-प्रमुखाणां धर्म्माणां 'निधेः' आधारस्य 'महौषधेः' विशल्यकरणाः 'गन्धं पीत्वा' आघ्राय 'पुनः जीविताः' पुनरपि संज्ञां लब्धवन्तः। अत्र रामायणकथायाः उल्लेखः। मणिमन्त्रौषधीनां अचिन्त्यः प्रभावः एभिर्दृष्टान्तैः प्रमाणीकृतः। [शार्दूल विक्रीड़ितम् वृत्तम्।]

बिदू। 'साटोपं' सगर्व्वम्। 'साटोपेन' गर्व्वेण 'सह' वर्त्तमानं यथा तथा।

३१। शत्रवः नष्टाः। भुजङ्गैः हतैः उच्यते। यैः मेघनादाहतैः लक्ष्मणवीर-वानरभटैः (अभावि)। तैः पुनः जीवितम्।

NOTES.

दिष्टा वड्ढसे—You are to be congratulated on your good

luck ; in addressing words of congratulation to a person the root इष is used in the 2nd person and that upon which he is congratulated is put in the तृतीया विभक्ति (e. g. देव, अनेन विजयेन वर्द्धसे, my lord, you are to be congratulated on this victory) ; दिष्ट्या is instrumental sing. of दिष्टि (भागधेय). There is an indeclinable word दिष्ट्या bearing out the sense of instrumental case. वर्द्धसे—prosper, flourish, thrive. सन्देहः—सम् + दि + घञ् (दैंग्धि, सन्दिग्धे)। अचिन्त्यः—inexplicable ; नञ् + चिन्ति + यत्। मणिमन्त्रौषधीनाम् —the समास is इतरेतरद्वन्द्व (and not समाहारद्वन्द्व by 'जातिरप्राणिनाम्' i. e. a द्वन्द्व compound of inanimate class-names has एकवद्भाव) because the stress here is not on the class but on the numbers of things contained in each class (जातिप्राधान्ये एव अयम् एकवद्भावः, द्रव्यविशेषविवक्षायां तुवदरामलकानि)। प्रभावः – भू + घञ् + भावः (by श्रिणीभुवोऽनुपसर्गे' ; प्रकृष्टोभाव इति प्रादिसमासः। Influence, virtue. श्रीपुरुषोत्तमस्य—of Vishnu, 'यस्मात् क्षरमतीतोऽहम् अक्षरादपि चोत्तमः। ततोऽस्मि लोके वेदे च कथितः पुरुषोत्तमः॥' इति गीतायाम्। पुरुषेषु उत्तमः इति पुरुषोत्तमः, श्रीयुक्तः पुरुषोत्तमः इति श्रीपुरुषोत्तमः (शाकपार्थिवादिवत् तत्पुरुषः)। श्रयति पुरुषमिति श्रीः, श्रि + क्विप् (दीर्घः संप्रसारणाभावश्च) ; पुरुषः—पुर् (अग्रगमने) + कुषन् (by 'पुरः कुषन्') ; उत्तमः—अतिशयेन उत् उन्नतः इति उत्तमः (उद् + तमप्)। मणिं i. e. the कौस्तुभ। शत्रुभिः नष्टम् – the enemies fled. वसन्ति—वस् लिट् उवास ; लृट् वत्स्यति ; लुङ् अवात्सीत् अवात्ताम् अवात्सुः ; क्त उषित। वसुधा—वसु धनं दधाति या सा, वसु + धा + क + टाप्। भुजङ्गाः—भुजं कुटिलं गच्छन्ति ये ते, भुज + गम् + खच् (the खच being optionally डिद्वत् we have भुजङ्गम and भुजङ्ग ; by adding ड to गम् we have भुजग)। हताः—हन् + क्त कर्मणि, rendered powerless (cf. भीगीव मन्त्रौषधिरुद्धवीर्य्यः in Raghu, II). पूर्व्वम्—i. e. during the war between Rama and Ravana. लक्ष्मणः —लक्ष्मीः विद्यते यस्य सः, लक्ष्मी + न। वानरभटाः—the monkey warriors. आहताः—rendered senseless. महौषधेः—of the great herb

(विशल्यकरणी) ; महत् becomes महा by 'आन् महतः समानाधिकरणजातीययोः' ओषधिः—ओषः पाकः धीयते अस्याम्, ओष + धा + कि अधिकरणे (also ओषधी declined like नदी)। गुणनिधिः – गुणानां निधिः (and not गुणाः निधीयन्ते अत्र because उपपद समास is prohibited where an उपसर्ग intervenes between the उपपद and the धातु) ; निधिः—नि + धा + कि। गन्धं पीत्वा—this is one of the several instances in which the function properly belonging to one sense is transferred to another sense or organ (cf. 'loud colours,' 'he drank the spectacle'—Wordsworth, 'silent moon'—Milton) ; पीत्वा = आघ्राय। But the sense is more than mere smelling ; it is imbibing. चक्षुषः – चक्षते रूपम् अनुभवन्ति अनेन इति चक्षुः। चक्ष + उसि (by 'चक्षेः शिच्च')। अनुभवामः—भू with अनु means 'to perceive or enjoy' and is transitive. साटोपम्—with affected dignity.

विदूषकः (आकर्ण्य सभयं निवृत्य राजानं हस्ते गृहीत्वा ससंभ्रमम्।) भो वअस्स, एहि पलाअम्ह।

राजा—किमर्थम्।

विदूषकः—भोः एअस्सिं बउअपादवे कोबि भूदो पडिवसदि।

राजा—धिङ् मूर्ख, विस्रब्धं गम्यताम्। कुत ईदृशानामत्र प्रभावः।

विदूषकः—फुडक्खरं एव्व मन्तेदि। जइ मम वअणं ण पत्तिआअसि ता अग्गदो भविअ सअं एव्व आकस्सेहि।

विदूषकः—भो वयस्य, एहि पलायावहे।

विदूषकः—भोः, अस्मिन्वकुलपादपे कोऽपि भूतः प्रतिवसति।

विदूषकः—स्फुटाक्षरमेव मन्त्रयते। यदि मम वचनं न प्रत्येषि तदग्रतो भूत्वा स्वयमेवाकर्णय।

বিদূ। [শ্রবণ করিয়া ভয়ে প্রতিনিবৃত্ত হইয়া রাজার হস্তধারণপূর্ব্বক ব্যগ্রভাবে] বয়স্য, আসুন, পলাইয়া যাই।

রাজা। কি নিমিত্ত ?

বিদূ। এই বকুল গাছে একটা ভূত আছে।

রাজা। ধিক্ মূর্খ, নির্ভয়ে গমন কর। এখানে এরূপ ভূতাদির সম্ভাবনা কিরূপে হইতে পারে ?

বিদূ। স্পষ্টাক্ষরে কিছু বলিতেছে ; যদি আমার বাক্যে আপনার বিশ্বাস না হয় তাহা হইলে আপনি অগ্রে গমন করিয়া শ্রবণ করুন।

Bidu.—[*Listening, turning back with fear, taking hold of the king by the hand in haste*]. Come, let us flee ; my friend.

King. Why ?

Bidu. There dwells some evil spirt in the Vakula tree.

King. Fie, you fool ! Go on without fear. How can there be a prevalence of such things here ?

Bidu. It utters distinct syllables ; if you do not believe my words, then go in front and listen yourself.

বিদূ—'ভূতঃ' পিশাচাদিঃ দেবযোনিঃ [পিশাচো গুহ্যকঃ সিদ্ধোভূতোমী দেবযোনয়ঃ ইত্যমরঃ]।

রাজা। 'বিস্রব্ধং' অবিশঙ্কিতম্ [বিপূর্ব্বাৎ স্রন্‌ভ্‌ধাতোঃ ক্তঃ। ক্রিয়াবিশেষণমিদং।]

বিদূ। 'স্ফুটানি' ব্যক্তানি 'অক্ষরাণি' যত্র তৎ 'স্ফুটাক্ষরং' স্পষ্টাক্ষরম্ [ক্রিয়াবিশেষণমিদং]

NOTES.

আকর্ণ্য—আঙ্ + কর্ণ + ল্যপ্। হস্তে—অবচ্ছেদে ৭মী। পলায়াবহে—পরা + অয় + লট্ বহে (the র of পরা becomes ল by 'উপসর্গস্যায়তৌ' similarly প্লায়তে)। প্রত্যেষি—believe, প্রতি + ইণ্ + লট্‌সি। স্বয়ম্—অব্যয়, প্রকৃত্যাদিভ্যস্তৃতীয়া।

রাজা—(তথা কৃত্বা শ্রুত্বা চ।)

स्पष्टाक्षरमिदं यस्मान्मधुरं स्त्रीस्वभावतः।
अल्पाङ्गत्वादनिर्ह्रादि मन्ये वदति सारिका ॥ ३२ ॥

(ऊर्द्धं निरूप्य निपुणमवलोक्य।) कथं सारिका।

विदूषकः—(विचार्य।) कधं। सच्चं एव्व सारिआ।

राजा—(सस्मितम्।) वयस्य, एवम्।

विदूषकः—भो वअस्स, तुमं भआलुओ। जेण सारिअं भूदेत्तिमन्तेसि।

राजा—धिङ् मूर्ख, यदात्मना कृतं तन्मयि संभावयसि।

विदूषकः—कथम्। सत्यमेव सारिका।

विदूषकः—भो वयस्य, त्वं भीरुकः। येन सारिकां भूत इति मन्यसे।

রাজা। [অগ্রে গমন করিয়া ও শ্রবণ করিয়া] স্ত্রীস্বভাবহেতু মধুর, ক্ষুদ্রাঙ্গ হেতু অনুচ্চ স্পষ্টাক্ষর এই বাক্য সারিকা বলিতেছে মনে হয়। [ঊর্দ্ধ দিকে দৃষ্টি নিক্ষেপ করিয়া এবং নিপুণভাবে অবলোকন করিয়া] এত সারিকা।

বিদূ। [বিবেচনা করিয়া] সত্যই কি সারিকা?

রাজা। [ঈষৎ হাস্যের সহিত] বয়স্য, হাঁ।

বিদূ। হে বয়স্য, আপনি ভীরু, যেহেতু সারিকাকে ভূত বলিতেছেন।

রাজা। দূর মূর্খ, স্বয়ং যাহা করিয়াছ তাহা আমার উপর আরোপ করিতেছ।

King. [*Doing the same and listening.*]

This speech consisting of distinct syllables, and sweet because of the grace inherent to females, and not very loud on account of smallness of size, I suppose, the parrot utters. [*Looking upwards and marking with attention.*] Oh, it is the parrot.

Bidu. [*Thinking.*] What, is it indeed the parrot?

King. [*Smilingly.*] Yes, friend, it is so.

Bidu. You are cowardly, my friend; because you call the parrot an evil spirit.

King. Fie, you fool! You lay upon me what you yourself have thought.

राजा। स्पष्टेति। अन्वयः। यस्मात् इदं स्पष्टाक्षरं स्त्रीस्वभावतः मधुरम् अल्पाङ्गत्वात् अनिर्ह्रादि (अतः) सारिका वदति (इति) मन्ये ॥ ३२ ॥

स्त्रीस्वभावतः [पञ्चम्याः तसिल्] प्रकृत्यैव स्त्रीकण्ठः मधुरः इति हेतोः 'मधुरं' श्रुतिसुभगं 'स्पष्टानि अक्षराणि' यत्र तत् स्फुटोच्चारितवर्णम्, 'अल्पाङ्गत्वात्' क्षुद्रकायत्वात् 'अनिर्ह्रादि' अनुच्चम् 'इदं' वाक्यं 'सारिका वदति' इति 'मन्ये'। 'अल्पम् अङ्गं' गात्रं यस्याः सा 'अल्पाङ्गा,' तस्याः भावः इति 'अल्पाङ्गत्वं' [पुम्वद्भावः]। न निर्ह्रादते इति 'अनिर्ह्रादि' ह्रादधातोः णिनिः]।

३२। स्पष्टाक्षरेण अनेन.....मधुरेण.....अनिर्ह्रादिना (भूयते)...सारिकया उद्यते (इति मया) मन्यते।

NOTES.

स्त्रीस्वभावतः—हेतौ ५मी। मधुरम्—मधु + र अस्त्यर्थे। अल्पाङ्गत्वात्—अल्पम् अङ्गं यस्याः सा अल्पाङ्गा। अल्पाङ्गी (the Varttika 'अङ्गगात्रकण्ठेभ्यो वक्तव्यम्' prescribes ङीष् optionally though अङ्ग has a conjunct penultimate), now see Tika. अनिर्ह्रादि—Qual. इदम् the base is अनिर्ह्रादिन् (neuter) ; not very loud. वदति—talks (intransitively used according to the dictum 'प्रसिद्धेरविवक्षातः कर्म्मणोऽकर्म्मिका क्रिया)। भीरुकः—a coward ; 'अधीरे कातरत्रस्तौ भीरुभीरुकभीलुकाः' इत्यमरः ; भी + क्रुकन् (by 'भियः क्रुकन्')। भूत इति—इतियोगे १मा। मयि सम्भावयसि—you think with reference to me i. e. atttribute to me. मूर्ख—मुह + ख ('मुहेः खो मूर् च') ; मुह्यतीति मूर्खः, 'अज्ञे मूढ़यथाजातमूर्खवैधेयबालिशाः' इत्यमरः।

विदूषकः—भो, जइ एव्वं मा क्खु मं णिवारेहि। (सरोषं) दण्डकाष्ठमुद्यम्य।) आः दासीए धीए। तुमं जाणासि सच्चअं एव्व वसन्तओ भाअदित्ति। ता चिट्ठ दाव मुहुत्तं जाव इमिणा पिसुणजणहिअअकुडिलेण दण्डकट्ठेण परिपक्कं विअ कइत्थफलं इमादो बउलपाअवादो आहणिअ भूमिए पाड़इस्सं।

(इति हन्तुमुद्यतः।)

राजा—(निवारयन्।) मूर्ख, किमप्येषा रमणीयं व्याहरति। तत्किमेनां त्रासयसि। शृणुवस्तावत्।

(उभावाकर्णयतः।)

विदूषकः—भो, यद्येवं मा खलु मां निवारय। आः दास्याः पुत्र। त्वं जानासि सत्यमेव वसन्तको बिभेतीति। तत्तिष्ठ तावन्मुहूर्तं यावदनेन पिशुनजनहृदय-कुटिलेन दण्डकाष्ठेन परिपक्वमिव कपित्थफलमम्राबकुलपादपादाहृत्य भूमौ पातयिष्यामि।

বিদূ। যদি এইরূপ হয়, তাহা হইলে আমাকে বারণ করিবেন না। [ক্রোধভরে যষ্টি উত্তোলন করিয়া] আঃ বাঁদীর বাচ্চা, তুই মনে করিস্ যে সত্যই বসন্ত ভয় করে। মুহূর্ত্তকাল অপেক্ষা কর, কুটিল ব্যক্তির হৃদয়ের ন্যায় বক্র এই যষ্টি দ্বারা তোকে আঘাত করিয়া এই বকুলগাছ হইতে পাকা কৎবেলের ন্যায় মাটিতে পাড়িয়া ফেলিব। [প্রহার করিতে উদ্যত হইল]

রাজা। [নিষেধ করিয়া] মূর্খ, এ কেমন মধুর কি কথা বলিতেছে; ইহাকে ভয় দেখাইতেছ কেন? এস শ্রবণ করি। [উভয়ে শ্রবণ করিতে লাগিলেন]

Bidu. If it be so, then don't prevent me.

[*Raising his stick angrily.*] Ah! you born of a slave! Do you think that Basantaka is really terrified? Then tarry a moment, while I knock you down on the ground from this *vakula* tree like a ripe *kapithha* fruit, striking with this stick crooked as the heart of a crafty villain. [*Is about to strike.*]

King. [*Preventing.*] Fool! It utters something very sweet; why do you frighten it? Let us hear it.

[*Both listen.*]

বিদূ। [পিশুনৌ খলসূচকৌ] পিশুনঃ জনঃ ইতি 'পিশুনজনঃ' খলজনঃ, তস্য 'হৃদয়মিব কুটিলম্' [উপমানানি সামান্যবচনৈরিতি সমাসঃ] তেন।

NOTES.

मा निवारय—the particle used here is मा (and not माङ्) in connection with which the use of लुङ् is optional; निवारय—

नि—इञ् (चुरादि)+लोट् हि। उद्यम्य—उद्+यम्+ल्यप्, raising ; 'by समुदाङ्भ्योयमः अग्रन्थे' we get आत्मनेपद here (व्रीहीन् संयच्छते ; भारम् उद्यच्छते ; वस्त्रम् आयच्छते। But वेदम् आयच्छति अधिगन्तुम् उद्यमं करोतीत्यर्थः)। दास्याः पुत्रि—or दासी पुत्रि ; for the optional अलुक् see ante. जानासि—think, imagine. मुहूर्त्तम्—अत्यन्तसंयोगे द्वितीया। पिशुनजन &c.—doubling like a villain's heart. परिपक्वम्—परि+पच्+क्त (by 'पचो वः') ; पच्—पचति ; पपाच ; अपाचीत् ; पक्ष्यति। पातयिष्यामि—पत्+णिच्+लृट् स्यामि। The विदूषकः is said to be 'हासकरः' (see definition in Act I.) ; the present speech well illustrates it. हन्तुम्—हन्+तुमुन् (अवधीत् in लुङ् ; घातयति in णिच्)। उद्यतः—उद्+यम्+क्त। रमणीयम् – Qual. किम् ; रमयतीति रम+णिच्+अनीयर् कर्त्तरि। वासयसि—वस्+णिच्+लट् सि।

विदूषकः—एव्वं भणादि। इमस्स बह्मणस्स भोजणं दिज्जेत्ति।

राजा—सर्वमप्यौदरिकस्याभ्यवहार एव पर्यवस्यति। तत्सत्यं वद। किमालपति सारिका।

विदूषकः—(आकर्ण्य।) भो वअस्स, सुदं तुए जं एदाए मन्तिदं। एसा भणादि। सहि, को एसो तुए आलिहिदो। पउत्तमअणमहस्सवे भअवं अणङ्गोत्ति। पुणोवि भणादि। सहि, कीस तुए अहं एत्थ आलिहिदा। सहि, किं अआरणे कुप्पसि। जादिसो तुए कामदेवो आलिहिदो तादिसो मए रइ आलिहिदेत्ति। ता अस्सधासंभाविणि, किं तुह एदिणा आलबिदेण। कहेहि सव्वं वुत्तन्तं। भो वअस्स, किं णेदं।

विदूषकः—एवं भणति। अस्य ब्राह्मणस्य भोजनं देहीति।

विदूषक.—भो वयस्य, श्रुतं त्वया यदेतया मन्त्रितम्। एषा भणति। सखि,

क एष त्वयालिखितः। प्रवृत्तमदनमहोत्सवे भगवाननङ्ग इति। पुनरपि भणति। सखि, कस्मात्त्वयाहमत्रालिखिता। सखि, किमकारणे कुप्यसि। यादृशस्त्वया कामदेव आलिखितस्तादृशी मया रतिरालिखितेति। तदन्यथासंभाविनि, किं तवैतेनालपितेन। कथय सर्वं वृत्तान्तं। भो वयस्य, किं न्विदम्।

विदू। এ বলিতেছে যে এই ব্রাহ্মণকে কিছু ভোজন করিতে দাও।

রাজা। ঔদরিক জনের নিকট সকল বিষয়ই আহারে পরিণত হয়। সত্য বল সারিকা কি বলিতেছে।

বিদূ। [শ্রবণ করিয়া] বয়স্য, শুনিলেন এ কি বলিতেছে? এ বলিতেছে "সখি, তুমি আমাকে এখানে কেন অঙ্কিত করিলে? সখি, অকারণে কোপ করিতেছ কেন? তুমি যেরূপ কামদেব অঙ্কিত করিয়াছ আমিও সেইরূপ রতি অঙ্কিত করিয়াছি।" বয়স্য, এ কি?

Bidu. It says "give some food to this Brahmin."

King. To a glutton everything is reduced to a food. Say truly what the parrot utters.

Bidu. [*Listening.*] Have you heard, friend, what is uttered by it? It says :—"why have you drawn me, friend, here? "Why do you get angry, friend, without cause? As is your Kamadeva drawn, so is my Rati drawn here." What is this my friend?

राजा। 'औदरिकः' आद्यूनः [उदरशब्दात् ठक्]। 'अभ्यवहारः' भोजनम्। 'पर्य्यवस्यति' परिणमति [स्यतेः लट्]।

NOTES.

ब्राह्मणस्य—विवक्षावशात् षष्ठी; ब्रह्मन्+अण् (अपत्ये जातौ अपि ब्रह्मणः टिलोपो न स्यात्। ब्रह्मणः अपत्यं जातिः ब्राह्मणः। Otherwise by ब्राह्मोऽजातौ' we have ब्राह्मः मुहूर्त्तः, ब्राह्मः नारदः) भोजनम्—भुज्+ल्युट् कर्म्मणि। This and 'यदि पच्यते न भुज्यते तन् ममैतेन न कार्य्यम्' etc. in Act I show that the विदूषक is quite alive to his business ('स्वकर्म्मज्ञः') of eating. औदरिक—a glutton (पेटुक); उदर+ठक्। अभ्यवहारे—to food; अभि+अव+हृ+घञ् कर्म्मणि। पर्य्यवसति—परि+अव+सो+लट् ति (ससौ; असात् असासीत्; क्त सितः); cf. 'सर्व्वत्र

औदरिकस्य। अभ्यवहार्य्यमेव विषयः', Sakuntala. आलपति—आङ् + लप् + लट् ति (ललाप ; अलपीत् अलापीत्)। किं नु इदम्—'नु पृच्छायां विकल्पे च' इत्यमरः।

राजा—वयस्य, एवं तर्कयामि। कयापि हृदयवल्लभोऽनुरागादभिलिख्य कामदेवव्यपदेशेन सखीपुरतोऽपह्नुतः। तत्सख्यापि प्रत्यभिज्ञाय वैदग्धयादसावपि तत्रालिख्य रतिव्यपदेशेन दर्शितेति।

विदूषकः—(छोटिकां दत्त्वा।) भो वअस्स, जुज्जदि क्खु एदं।

राजा—भो वयस्य, तूष्णीं भव। पुनरपि व्याहरति। तच्छृणुवस्तावत्।

(उभावपि शृणुतः।)

विदूषकः—भो वयस्य, युज्यते खल्वेतत्।

রাজা। বয়স্য, আমার মনে হয়, কোন স্ত্রী অনুরাগবশতঃ বল্লভজনকে চিত্রিত করিয়া কন্দর্পচ্ছলে সখীর নিকট গোপন করিয়াছিল। তাহার সখীও তাহা জানিতে পারিয়া নৈপুণ্যবশতঃ তাহাকে চিত্রিত করিয়া রতিচ্ছলে দেখাইতেছে।

বিদূ। [তুড়ি দিয়া] বয়স্য, ইহা সম্ভবপর বটে।

রাজা। বয়স্য, মৌন অবলম্বন কর, পুনর্ব্বার কি বলিতেছে, শ্রবণ করা যাউক।

[উভয়ে শ্রবণ করিতে লাগিলেন]

King. I believe friend, that some one portrayed, out of attachment, her lover, and concealed it before her friend under the pretext of the God of love. Her friend also knowing it, picturing her there through skilfulness presented her under the pretext of Rati.

Bidu. [*Making a sound of the fingers.*] It is quite proper, my friend.

King. Be silent, friend, it speaks again. Let us hear It.

[*Both listen*]

राजा। 'हृदयस्य वल्लभः' इति हृदयवल्लभः' दयितजनः। 'कामस्य' कन्दर्पस्य 'व्यपदेशः' कृतं तेन। कन्दर्पव्याजेन इत्यर्थः 'अपङ्गुतः' गोपितः [ङ्गुधातोः अदादिगणीयस्य कर्म्मणि क्तः]। विदग्धायाः भावः इति वैदग्ध्यं नैपुण्यं [विदग्धाशब्दात् ष्यञ्]

विदू। 'क्षोटिका' अङ्गुलीद्वयसंघर्षेण कृतः शब्दविशेषः। तुड़ौतिभाषा।

NOTES.

अनुरागात्—हेतौ ५मी। अपङ्गुतः—अप+ङ्गु (अदादि)+क्त कर्म्मणि, concealed (ङ्गु—ङ्गुते; जुङ्गुवे; अङ्गोष्ट; the कर्म्म is हृदयवल्लभः; the कर्म्म of the incomplete verb अभिलिख्य is हृदयवल्लभम् understood. वैदग्ध्यात्—shrewdly. क्षोटिका—तुड़ी, तूष्णीम्—an अव्यय, adverb modifying भव.

विदूषकः—भोः, पुणोवि एसा एव्वं भणादि। सहि, मा लज्ज। ईदिसस्स कण्णारअणस्स अवस्सं एव्व ईदिसे वरे अहिलासेण होदव्वं। ता जा एसा आलिहिदा सा क्खु कण्णा दंसणीआ।

राजा—यद्येवमवहितौ शृणुवस्तावत्। अस्त्यत्रावकाशो नः कुतूहलस्य।

विदूषकः—भो वअस्स, मा पण्डिअगव्वं उव्वह। अहं दे एदाए मुहादो सुणिअ सव्वं वाक्खाणइस्सं।

(इत्युभावाकर्णयतः)

विदूषकः—भोः पुनरप्येवं भणति। सखि, मा लज्जस्व। ईदृशस्य कन्यारत्नस्यावश्यमेवेदृशे वरेऽभिलाषेण भवितव्यम्। तद्यैषालिखिता सा खलु कन्या दर्शनीया।

विदूषकः—भो वयस्य, मा पाण्डित्यगर्वमुद्वह। अहं ते एतस्या मुखाच्छ्रुत्वा सर्वं व्याख्यास्यामि।

বিদূ। এ পুনর্ব্বার এরূপ বলিতেছে। "সখি, লজ্জা ক'রো না; এরূপ কন্যারত্নের অবশ্য এরূপ বরে অভিলাষ হইবে।" তাহা হইলে যে কন্যাকে চিত্রিত করিয়াছে সে নিশ্চয়ই রূপবতী।

রাজা। যদি এরূপ হয় তাহা হইলে সাবধান হইয়া শ্রবণ করা যাউক। এ বিষয়ে আমার কৌতূহলের অবসর আছে।

বিদূ। বয়স্য, পাণ্ডিত্য-গর্ব্ব করিবেন না। আমি ইহার মুখ হইতে শ্রবণ করিয়া সমস্ত ব্যাখ্যা করিব। [উভয়ে শ্রবণ করিতে লাগিলেন]

Bidu. It says again thus :—"Don't be abashed my friend; the desire of a jewel of a damsel like this must be for such a bridegroom." Therefore the maid who was portrayed is surely beautiful.

King. If it be so, let us listen to it with attention. There is room for our curiosity here.

Bidu. Don't have, O friend, the conceit of being a *pandit*. I will explain everything to you, after hearing from it.

[*Both listen.*]

বিদূ। 'दर्शनीया' दर्शनयोग्या, रूपवती इत्यर्थः।

राजा। 'अवकाशः' अवसरः। कुतूहलस्य औत्सुक्यस्य।

विदू। 'पण्डितगर्व्वः' वैदुष्याभिमानः।

NOTES.

अवहितौ—being attentive; अव + धा + क्त कर्त्तरि (because the root is intransitive in sense here.) अवकाशः—room, field. पाण्डित्यगर्व्वम्—पण्डा बुद्धिः जाता अस्य इति पण्डितः (पण्डा + इतच् तारकादिलात्); पण्डित + ष्यञ् = पाण्डित्य। उद्वह—उद् + वह् + लोट् हि. (वह—वहति ते; उवाह ऊहे, थ उवहिथ उवोढ़; वक्ष्यति—ते; अवाक्षीत् अवोढ़ाम् अवाक्षुः, अवोढ़ अवक्षाताम् अवक्षत। व्याख्यास्यामि—वि + आङ् + चक्ष् (or ख्या) + लृट् स्यामि; चक्ष, a verb of defective conjugation is used in लट्, लोट् लङ् and विधिलिङ् (and optionally in लिट्), being replaced by ख्या elsewhere ('चक्षिङः ख्याञ्')। चक्ष्—लट् चष्टे चक्षाते

&c.; लङ् अचष्ट अचक्षाताम् etc.; लिट् चचक्षे, चख्यौ चख्ये; चक्शौ लृट् ख्यास्यति—ते, क्शास्यति—ते; लुङ् अख्यत् अख्यत, अक्शासीत् अक्शास्त।

विदूषकः—भो वअस्स, सुदं तुए जं एदाए मन्तिदं। सहि, अदीवि मे अधिअदरं संदावो बाधेदि। सहि, अवणेहि इमाइं णलिणीपत्ताइं मुणालवलआइं च। अलं एदिणा। कीस अआरणे अत्ताणं आआसेसि।

राजा। वयस्य, न केवलं श्रुतम्। अभिप्रायोऽपि लक्षितः।

विदूषकः—भो वअस्स, अज्जवि कुरकुराअदि एव्वं एसा सारिआ दासीए धीआ।

राजा—युक्तमभिहितम्।

(पुनराकर्णयतः)

विदूषकः—भो वयस्य, श्रुतं त्वया यदेतया मन्त्रितम्। सखि, अतीऽपि मेऽधिकतरं संतापो बाधते। सखि, अपनयेमानि नलिनीपत्राणि मृणालवलयानि च। अलमेतेन। कस्मादकारणे आत्मानमायासयसि।

विदूषकः—भो वयस्य, अद्यापि कुरकुरायति एवमेषा सारिका दास्याः पुत्री।

বিদূ। বয়স্য, শুনিলেন এ কি বলিতেছে? "সখি, এই নলিনীপত্র, মৃণাল-বলয়াদি সরাইয়া ফেল, ইহাতে কোন প্রয়োজন নাই; কেন অনর্থক আত্মাকে ক্লেশ দিতেছ?"

রাজা। বয়স্য, কেবল শুনিলাম এমন নহে, অভিপ্রায়ও বুঝিতে পারিলাম।

বিদূ। বয়স্য, এই দাসীপুত্রী সারিকা এখনও কুরকুর করিয়া কি বলিতেছে। সমস্ত শুনিয়া ব্যাখ্যা করিব।

রাজা। যুক্তিযুক্ত বলিয়াছ। [পুনর্ব্বার উভয়ে শ্রবণ করিতে লাগিলেন]

Bidu. Have you heard, O friend, what is uttered by it? "Take off, friend, these lotus-leaves and the wristlets of lotus-stalk. Away with all this; why do you trouble yourself for nothing?"

King. Not only have I heard, but have understood the meaning also.

Bidu. Even now this parrot, born of a slave, chirps. I will explain it all, after having heard it.

King. You have said quite well. [*They again listen.*]

विदू। 'कुरकुरायते' किमपि अव्यक्तं कुरकुर इति ध्वनिं करोति [अव्यक्तानुकरणादृद्व्यजनवरार्द्धादनितौ डाच्। इति डाच् प्रत्ययः डाचि बहुलं द्वे भवतः। पूर्व्वमेव द्विर्वचनं क्रियते पश्चात् डाच्प्रत्ययः। ततः कुरकुरा इति स्थिते लोहितादिडाज्भ्यः क्यष्। इति क्यष्प्रत्यये, अकृत्सार्व्वधातुकयोरिति दीर्घविधानात् आत्वे कुरकुराय इति स्थितम्। वा क्यषः इत्यात्मनेपदम् ततः कुरकुरायते]।

NOTES.

अभिप्राय—meaning, import ; अभि + प्र + इण् + घञ् कुरकुरायति—This is an instance of onomatopia. The syllable कुर is an indistinct sound uttered by the parrot. It is reduplicated in the presence of the affix डाच्। The affix डाच् is appended to indistinct sounds which being reduplicated must have one half consisting of two vowels. Thus कुर becomes कुरकुरा with डाच्. Then the verbal affix क्यष् is added to it by the rule लोहितादि डाज्भ्यः क्यष्" The verbal base thus becomes कुरकुराय ; it may take either the आत्मनेपद or the परस्मैपद। युक्तम्—युज् + क्त ; कर्म्म of अभिहितम् or adverb modifying अभिहितम् ; in the 1st case अभिहितम् = अभि + धा + क्त कर्म्मणि, in the 2nd case = अभि + धा + क्त भावे।

विदूषकः—भो वअस्स, एसा क्खु सारिआ दासीए दुहिदा चउव्वेदी ब्रह्मणो विअ रिचाइं भणिदुं पउत्ता।

राजा—वयस्य, कथय किमप्यन्यचेतसा मया नावधारितं किमनयोक्तमिति।

विदूषकः—भो वयस्य, एषा खलु सारिका दास्या दुहिता चतुर्वेदी ब्राह्मण इव ऋचो भणितुं प्रवृत्ता।

विदूषकः—भोः, एव्वं भणादि।

दुल्लहजणअणुराओ लज्जा गुरुई परव्वसो अप्पा।
पिअसहि विसमं पेमं मरणं णु वरमेक्कं॥ ३३॥

विदूषकः—भोः, एवं भणति।

दुर्लभजनानुरागो लज्जा गुर्वी परवश आत्मा।
प्रियसखि विषमं प्रेम मरणं शरणं नु परमेकम्॥

বিদূ। বয়স্য, এই দাসীপুত্রী সারিকা যজুর্ব্বেদী ব্রাহ্মণের ন্যায় ঋক্‌মন্ত্র বলিতে আরম্ভ করিয়াছে।

রাজা। বয়স্য আমি অন্যগতচিত্ত হইয়া অবধারণ করিতে পারি নাই। অতএব এ কি বলিল, বল।

বিদূ। এ এইরূপ বলিতেছে।

অনুরাগ দুর্ল্লভজনের নিমিত্ত; লজ্জা গুরুতর, আত্মা পরাধীন। প্রিয়সখি, এ প্রেম বিষম, মরণই শরণ, অন্য উপায় নাই।

Bidu. The parrot, the offspring of a slave, has begun to recite hymns like a Brahmin versed in the four Vedas.

King. Say it, friend, I with my attention diverted for some reason have not attended to what has been uttered by it.

Bidu. It speaks thus :—

"My affection is for one attainable with difficulty ; great is (my) bashfulness. My ownself is under the control of another. This love is unequal (i. e., placed on one stationed high above). Death is the only resort, and no other."

বিদূ। 'চতুর্ব্বেদী' অধিগতবেদচতুষ্কঃ। চত্বারঃ বেদাঃ ইতি চতুর্ব্বেদাঃ [দিক্‌সংখ্যে সংজ্ঞায়ামিতি সমাসঃ], তে সন্তি অস্য ইতি চতুর্ব্বেদী [ইন্‌প্রত্যয়ঃ প্রযোগবশাত্ সীঢ়্যঃ]। যদ্বা চতুরো লক্ষণয়া ঋগ্‌যজুঃপ্রভৃতীন্ বেদিতুং শীলং যস্য স চতুর্ব্বেদী [তাচ্ছীল্যে ণিনিঃ]। 'ঋচঃ' বেদমন্ত্রান্।

রাজা। 'অন্যস্মিন্' বিষয়ান্তরে 'চেতঃ' চিত্তং যস্য সঃ 'অন্যচেতাঃ' তেন। 'অন্যচেতসা' অনবহিতেন ইত্যর্থঃ।

NOTES.

चतुर्वेदी—see Tika ; versed in the 4 Vedas. वेदयन्ति धर्म्माधर्म्मौ इति वेदाः, विद् + णिच् + पचाद्यच् or वेत्तिधर्म्माधर्म्मौ एभ्यः इति विद् + घञ् अपादाने। ऋचः—vedic hymns (in verse), यत्रार्थवशेन एकान्वयित्वेन अनुष्टुवादिपादस्थितिः सा ऋक् (metrical hymns capable of being chanted are सामन्)। अन्यचेतसा चित + असुन् ('सर्व्वधातुभ्योऽसुन्')। उक्तम्—वच् + क्त कर्म्मणि।

राजा—(सस्मितम्) वयस्य, एवंविधं भवन्तं ब्राह्मणं मुक्त्वा कोऽन्य एवंविधानामृचामभिज्ञः।

विदूषकः—तदो किं णु एदं।

राजा—ननु गाथिकेयम्।

विदूषकः—किं गाधिआ। तदो किं कहिआ।

राजा। वयस्य, कयापि श्लाघ्ययौवनया प्रियतममनासादयन्त्या जीवितनिरपेक्षयोक्तम्।

विदूषकः—ततः किं न्विदम्।

विदूषकः—किं गाथिका। तदा किं कथ्यताम्।

राजा। [स्मितपूर्व्वक] वयस्य, তোমার ন্যায় ব্রাহ্মণ ব্যতিরেকে এরূপ ঋক্ মন্ত্রের অভিজ্ঞতা আর কাহার হইতে পারে?

বিদূ। তবে এ কি?

রাজা। ইহা একটি গাথা বা গীত।

বিদূ। কি, গাথা! তবে ইহাতে কি বুঝাইল?

রাজা। বয়স্য, কোন শ্লাঘ্যযৌবনা প্রিয়তমকে প্রাপ্ত না হইয়া জীবিতে নিরাশ হইয়া এরূপ বলিয়াছে।

King. [*Smilingly*]. Oh, friend, who else than a Brahmin like yourself is versed in hymns like this?

Bidu. What is it then?

King. It is a verse.

Bidu. What ! a verse ! then what is meant (by it) ?

King. It was said by some woman in the blossom of her youth being indifferent to her life, for not having got her lover.

राजा। 'मुक्त्वा' विहाय [स्थितः इत्यध्याहारे समानकर्तृकत्वं सुबोधम्। यद्वा मुञ्चतेः अभिजानातेश्च एककर्तृकत्वम्]।

राजा। 'श्लाघ्यं' स्पृहणीयं 'यौवनं' यस्याः सा 'श्लाघ्ययौवना' तया [श्लाघधातोः ण्यत् कर्म्मणि। यद्वा श्लाघाम् अर्हति इति श्लाघ्यं, दण्डादिभ्यः य इति यः]। नास्ति अपेक्षा परिगणना यस्याः सा 'निरपेक्षा', 'जीविते' 'प्राणेषु 'निरपेक्षा इति 'जीवित-निरपेक्षा' तया।

NOTES.

एवंविधं भवन्तं ब्राह्मणं मुक्त्वा—Excepting such a Brahmana as yourself. मुक्त्वा—मुच् + क्त्वा ; it is an incomplete verb, the complete verb having the same subject is ज्ञा in अभिज्ञः or supply स्थितः (मुक्त्वा स्थितः कः अन्यः) ; but the fact is that मुक्त्वा, वर्जयित्वा etc. are found in literature to have lost their participial character and employed like 'regarding', 'concerning' etc. in English. मुच्—मुञ्चति-ते ; मुमोच मुमुचे ; अमुचत् अमुक्त। ऋचाम्—'अभिज्ञः' इत्यस्य कर्म्मणि ६ष्ठी। अभिज्ञः—जानातीति ज्ञा + क ('इगुपधज्ञा-प्रीकिरः कः) ; अभि ज्ञः इति अभिज्ञः (प्रादि) or अभि + ज्ञा + क (by 'आतश्चोपसर्गे) गाथिका—a metrical song ; गै + ण्यक् कर्म्मणि + टाप् = गाथा, गाथा एव गाथिका। तत् किं कथ्यताम्—then what say you about it ? What does it mean ? श्लाघ्ययौवनया—for श्लाघ्य see Tika ; यौवन = युवन् + अण् भावार्थे (श्लाघ—श्लाघते ; शशाघे ; अश्लाघिष्ट)। अनासादयन्त्या—नञ् + आङ् + सद + णिच् + शतृ + ङीप्। जीवितनिरपेक्षया —Qual. कया ; regardless of life ; अ + ईक्ष + अ (भावे) = अपेक्षा।

विदूषक.—(उच्चैर्विहस्य) भोः, किं एदेहिं वक्कभणि-देहिं। उजुअं एव्व किं ण भणासि। जह मं एव्व अणासाअ-

अन्तीएत्ति। अस्सहा को अस्सो कुसुमचावव्वबदेसेण णिह्लवीअदि। (हस्ततालं दत्त्वोच्चैर्विहसति।)

राजा—(ऊर्द्ध्वमवलोक्य।) धिङ् मूर्ख, किमुच्चैर्विहसता त्वया तपस्विनी त्रासितेयम्। येनोड्डीयान्यत्र क्वापि गता।

(इति निरूपयतः।)

विदूषकः—(विलोक्य) भो, वअस्स, अण्णधा मा संभावेहि। एसा कअलीघरं एव्व गदा। ता एहि अणुसरेह्म।

(इति परिक्रामतः।)

विदूषकः—भोः, किमेतैर्वक्रभणितैः। ऋजुकमेव किं न भणसि। यथा मामेवानासादयन्त्येति। अन्यथा कोऽन्यः कुसुमचापव्यपदेशेन निह्नूयते।

विदूषकः—भो वयस्य, अन्यथा मा संभावय। एषा कदलीगृहमेव गता। तदेहि। अनुसरावः।

বিদূ। [উচ্চ হাস্য করিয়া] এরূপ বক্রভাবে বলিয়া কি ফল? সরলভাবে কেন বলিতেছেন না যে "আমাকে না পাইয়া," তাহা না হইলে আর কাহাকে কন্দর্পচ্ছলে গোপন করিতে পারে?

[হাতে তালি দিয়া উচ্চ হাস্য করিল]

রাজা। [উর্দ্ধে দৃষ্টিপাত করিয়া] ছি, নির্ব্বোধ, উচ্চ হাস্য করিয়া এই ক্ষুদ্রা সারিকাকে ভীত করিলে কেন, এ উড়িয়া অন্য কোন স্থানে চলিয়া গেল। [উভয়ে অন্বেষণ করিতে লাগিলেন]

বিদূ। [অবলোকন করিয়া] বয়স্য অন্যরূপ মনে করিবেন না; এই কদলীগৃহের দিকে গমন করিল। আসুন ইহার অনুসরণ করি। [উভয়ে গমন করিতে লাগিলেন]

Bidu. [*Laughing loudly*]. What is the good of these wily and equivocal speeches? Why don't you say straightly that "without getting me"? Otherwise. who else can be concealed under the pretext of the flower-armed god?

[*Laughs loudly, making a sound with both the palms.*]

King. [*Looking upwards.*] Fie, you fool! Why have you,

laughing loudly, frightened this poor parrot, so that flying away it goes elsewhere. [*Both look attentively*].

Bidu. [*Looking*] Don't think otherwise, my friend. It has gone towards the plantain-house. Let us follow it. [*Walks.*]

विदू। 'वक्राणि' कुटिलानि 'भणितानि' इति 'वक्रभणितानि' तैः कुटिलभाषितैः। ऋजुकं' सरलं [क्रियाविशेषणमिदं] 'निह्नूयते' सखीजनस्य पुरतः अपलप्यते।

राजा। 'तपस्विनी' वराकी शोच्या इति यावत् [तपस्वी तापसे चानुकम्पे इति मेदिनी]।

NOTES.

उच्चैः—अव्यय, adverb modifying विहस्य। विहस्य—वि + हस् + ल्यप् (हसति ; जहास ; अहसीत् अहासीत्)। वक्रभणितैः—crafty statements. ऋजुकम्—in plain words (viz. that the girl wants you) ; ऋजु + कन् स्वार्थे। कुसुमचाप—Cupid ; चापः धनुः (bow). निह्नूयते—नि + ह्नु + लट् ते कर्मणि, is kept concealed. ऊर्द्धम्—also ऊर्द्धम्, an अव्यय ; also used as an ordinary adjective (ऊर्द्धः उच्छ्रितः) तपस्विनी—poor (as an expression of pity : बेचारा)। वासिता—वस् + णिच् + क्त कर्मणि + टाप्। उड्डीय—उद् + डी + ल्यप्। अन्यत्र—अन्य + वल् सप्तम्याः। सम्भावय—सम् + भू + णिच् + लोट् हि, think, imagine.

राजा—दुर्वारां कुसुमशरव्यथां वहन्त्या
कामिन्या यदभिहितं पुरः सखीनाम्।
तद्भूयः शुकशिशुसारिकाभिरुक्तं
धन्यानां श्रवणपथातिथित्वमेति ॥ ३४ ॥

विदूषकः—भो वअस्स, एदं क्खु कअलीघरअं। जाव पविसह्म।

(द्वयौ प्रविशतः।)

বিদূষকঃ—ভোঃ বয়স্য, ইদং খলু কদলীগৃহম্। যাবৎপ্রবিশাবঃ।

রাজা। দুর্বার কন্দর্পপীড়াভিভূত কামিনী সখীদিগের অগ্রে যাহা বলিয়াছে তাহা শুকশিশু সারিকা প্রভৃতির দ্বারা পুনরুক্ত হইয়া ভাগ্যবান্‌দিগেরই শ্রবণপথের গোচর হয়।

বিদূ। বয়স্য, এই ত কদলীগৃহ, চলুন প্রবেশ করি। [উভয়ে প্রবেশ করিলেন]

King. That which was uttered before her friends by the damsel suffering from the unalleviated anguish of love, (the pain caused by the flower-armed god) being uttered again by the young and female parrots finds a hospitable welcome in the ears of the fortunate.

Bidu. This is the plantain-house, my friend ; let us enter it. [*Both enter.*]

রাজা। দুর্বারামিতি। অন্বয়ঃ। দুর্বারাং কুসুমশরব্যথাং বহন্ত্যা কামিন্যা সখীনাং পুরঃ যৎ অভিহিতং তৎ শুকশিশুসারিকাভিঃ ভূয়ঃ উক্তং (সৎ) ধন্যানাং শ্রবণপথাতিথিত্বম্ এতি ॥ ৩৪ ॥

দুঃখেন বারয়িতুং শক্যতে যা সা 'দুর্বারা' [বারয়তেঃ খল্] তাং অপ্রতিকার্য্যামিত্যর্থঃ কুসুমান্যেব শরাঃ যস্য স 'কুসুমশরঃ' কামঃ তস্য 'ব্যথা' পীড়া তাং পুষ্পেষুপীড়াং [ভিদাদেরাকৃতিগণত্বাৎ ব্যথধাতোঃ ভাবে অঙ্, ততঃ টাপি ব্যথা] 'বহন্ত্যা' ধারয়ন্ত্যা 'কামিন্যা সখীনাং পুরঃ' অগ্রে 'যৎ অভিহিতম্' উক্তং 'তৎ' 'শুকাঃ' পক্ষিবিশেষাঃ তেষাং 'শিশবঃ' তোকাঃ 'সারিকাশ্চ' তাঃ 'শুকশিশুসারিকাঃ' তাভিঃ 'ভূয়ঃ' পুনঃ 'উক্তং' সৎ ধনমর্হন্তি যে তে 'ধন্যাঃ' পুণ্যবন্তঃ তেষাং নতু অকৃতপুণ্যানামিতি পরিসংখ্যা ব্যজ্যতে 'শ্রবণস্য' 'আকর্ণনস্য 'পন্থাঃ' দ্বারম্ ইতি 'শ্রবণপথঃ' [সমাসান্তঃ অচ্‌প্রত্যয়ঃ] তস্য 'শ্রবণপথস্য' 'অতিথিত্বং' প্রাঘুণিকত্বং শ্রুতিগোচরত্বম্ 'এতি' প্রাপ্নোতি। ধন্যোঽহং যৎ সারিকয়া উক্তমেতদ্বচনম্ আকর্ণিতবানস্মি ইত্যর্থঃ। [অত্র প্রহর্ষিণীবৃত্তম্। তল্লক্ষণং ত্র্যাশ্বাভির্মনজরগাঃ প্রহর্ষিণীয়ম্]।

৩৪। বহন্তী কামিনী যদভিহিতবতী তেন উক্তেন শ্রবণপথাতিথিত্বমীয়তে।

NOTES.

দুর্বারাম্—Qual. কুসুমশরব্যথাম্, দুর্ + বারি + খল্ কর্ম্মণি ('ঈষদ্দুঃসুষু

कृच्छ्राकृच्छ्रार्थेषु खल्'); irremediable, defying all efforts at prevention. कुसुमशरव्यथाम्—the torments of Cupid, कर्म्म of वहन्त्या; व्यथ् + अङ् + टाप् = व्यथा (व्यथते ; विव्यथे ; अव्यथिष्ट)। वहन्त्या Qual. कामिन्या ; वह + शतृ + ङीप् ('उगितश्च' इति ङीप्, 'शप्श्यनो र्नित्यम्' इति नुम्)। अभिहितम्—अभि + धा + क्त कर्म्मणि। सखीनाम्—६ष्ठी by 'षष्ठी अतसर्थप्रत्ययेन' (and not ५मी in connection with दिक्शब्द)। भूयः—adv. modifying उक्तम्; बहु + ईयसुन् ('क्रियाविशेषणानां कर्म्मत्व' नपुंसकलिङ्गता च वक्तव्या')। उक्तम्—वच् + क्त कर्म्मणि (वक्ति, वक्तः ; अन्ति अन्तुप्रयोगो नास्ति ; उवाच ; अवोचत् ; वक्ष्यति)। धन्यानाम्—धनं लब्धा इति धन्याः, धन + यत् (by 'धनगणं लब्धा')। श्रवण etc.—श्रूयते अनेन इति श्रवणम्, श्रु + ल्युट् करणे ; श्रवणस्य पन्थाः इति श्रवणपथः ('ऋक्पूरब्धूः पथाम् आनक्षे) यद्वा श्रवणस्य पथः (see ante) ; अतिथि—अत् (सातत्यगमने) + इथिन्, यद्वा न विद्यते द्वितीया तिथिः यस्य। एति—इण् लट् ति (इयाय, थ इययिथ इयेथ ; अगात् ।)

विदूषकः—भोः, अलं दाए दासीए धीआए सारिआए अण्णेसणप्पअत्तेण। इध दाव मलअमारुदुव्वेलन्तबालकअलीदलसीअले सिलादले उवविसिअ मुहुत्तअं वीसम्ह।

राजा—यदभिरुचितं भवेत्।

(इत्युपविशतः। राजा निश्वस्य दुर्वारामिति पुनः पठति।)

विदूषकः—भोः, अलं तस्या दास्याः पुत्र्याः सारिकाया अन्वेषणप्रयत्नेन। इह तावन्मलयमारुतोद्वेल्लद्बालकदलीदलशीतले शिलातले उपविश्य मुहूर्त्तं विश्राम्यावः।

বিদূ। সেই দাসীপুত্রী সারিকার অন্বেষণে প্রবৃত্ত হইয়া কোন লাভ নাই। মলয়ানিলসঞ্চালিত ক্ষুদ্রকদলীপত্রবীজনে শীতল শিলাতলে উপবেশন করিয়া মুহূর্ত্তকাল বিশ্রাম করা যাউক।

রাজা। তোমার যে অভিরুচি। [উভয়ে উপবেশন করিলেন]

রাজা। [নিশ্বাসত্যাগ করিয়া দুর্ব্বার কন্দর্পপীড়া ইত্যাদি পুনঃ পাঠ করিলেন।]

Bidu. Away with the effort of finding out that parrot, the off-

spring of a slave. Let us rest for a moment by sitting here on this slab of stone rendered cool by the young leaves of the plantain-trees moved about by the southern wind.

King. As you like. [*Both sit dawn*].

King. [*Sighing reads again "that which was uttered" &c.*]

विदू । 'मलयस्य' अद्रेः सम्बन्धी 'मारुतः' इति 'मलयमारुतः' तेन 'उद्वेल्लन्ति' चञ्चलानि यानि 'वालानि कदल्याः दलानि' तैः 'शीतलं' तस्मिन् दक्षिणानिलान्दोलितनवकदलीपत्रवीजनसुशीतले ।

राजा । 'भवते' इत्यत्र रुच्यर्थानाम् प्रीयमाणः इति सम्प्रदाने चतुर्थी ।

NOTES.

अन्वेषण—अनु + इष् + ल्युट भावे (अन्विष्यति ; अन्वियेष ; अन्वैषीत्) ;... प्रयत्नेन—गम्यमानसाधनक्रियापेक्षया करणत्वात् तृतीया । इह—अस्मिन् देशे इति इह (by 'इदमो हः', इदम इशादेशः) । उद्वेल्लत्—उद् + वेल्ल + शतृ, moving. शीतलम्—शीतं हिमगुणं लाति इति शीत + ला + क (by 'आतोऽनुपसर्गे' ; श्यै + क्त = शीत (The य of श्यै in the presence of क्त is changd to इ by सम्प्रसारण when the meaning is either 'touch' or 'solidification of liquids.' The vowel ऐ and इ together assume the form इ ; and as इ in the place of य standing after a consonant the short इ is changed into the corresponding long vowel ई. Thus we get the form शीन. शीत is the form when the meaning is solidification of liquids ; 'श्योऽस्पर्शे' त is changed into न when the meaning is other than 'touch').

विदूषकः—(पार्श्वतोऽवलोक्य) भो वअस्स, एदेण उद्दाडिअदुवारेण दुट्ठवाणरेण ताए सारिआए पञ्जरेण होदव्वं।

राजा । वयस्य, निरूप्यताम् ।

विदूषकः—जं भवं आणवेदित्ति । (परिक्रम्यावलोक्य

च।) एसोवि चित्तफलओ। जाव णं गेह्णामि। (गृहीत्वा निरूप्य च हर्षं नाटयति।)

राजा—(सकौतुकम्) वयस्य, किमेतत्।

विदूषकः—भो वअस्स, दिट्ठिआ वड्ढसि। एदं तं जं मए भणिदं। तुमं ज्जेव्व एत्थ आलिहिदो। असहा को अण्णो कुसुमचावव्ववदेसेण णिह्णवीअदित्ति।

विदूषकः—भो वयस्य, एतेनोद्घाटितद्वारेण दुष्टवानरेण तस्याः सारिकायाः पञ्जरेण भवितव्यम्।

विदूषकः—यद्भवानाज्ञापयतीति। एषोऽपि चित्रफलकः। यावदेनं गृह्णामि।

विदूषकः—भो वयस्य, दिष्ट्या वर्धसे। एतत्तदयन्मया भणितम्। त्वमेवात्रालिखितः। अन्यथा कोऽन्यः कुसुमचापव्यपदेशेन निह्नूयत इति।

বিদূ। [পার্শ্বের দিকে দৃষ্টিপাত করিয়া] বয়স্য, এই সেই সারিকার পিঞ্জর; দুষ্ট বানর ইহার দ্বার উদ্ঘাটিত করিয়া দিয়াছে।

রাজা। বয়স্য, অবধারণ কর।

বিদূ। আপনি যাহা আদেশ করেন। [গমন করিয়া ও অবলোকন করিয়া] এই চিত্রফলক, ইহা গ্রহণ করি। [গ্রহণ করিয়া অবলোকনপূর্ব্বক হর্ষের অভিনয় করিল]।

রাজা। [কৌতুকের সহিত] বয়স্য, এ কি?

বিদূ। বয়স্য, আপনার ভাগ্য সুপ্রসন্ন। আমি যাহা বলিয়াছি, তাহাই। আপনাকেই এখানে অঙ্কিত করিয়াছে; নতুবা অন্য কাহাকে কন্দর্পচ্ছলে গোপন করিতে পারে?

Bidu. [*Looking about the sides.*] This must be the cage, my friend, of the parrot, the door of which was opened by the wicked monkey.

King. Ascertain it, friend.

Bidu. As you command. [*Walking and beholding.*] This is the picture-board ; let me take it up. [*Taking and marking, represents joy.*]

King. [*With eagerness.*] What is it, my friend ?

Bidu. You are to be congratulated on your good luck, my friend. This is what I have already told you that it is you who have been portrayed here, otherwise, who else can be concealed under the pretext of the flower-armed god.

NOTES.

पार्श्वतः—पार्श्व + सप्तम्याः तसिः। उद्घाटित—उद् + घाटि (घट् + णिच्, see *Ante*) + क्त कर्म्मणि ; उद्घाटितद्वारेण—qual. पञ्जरेण ; उद्घाटितं द्वारं यस्य तेन। दुष्टवानरेण—'उद्घाटित' इत्यस्य अनुक्ते कर्त्तरि तृतीया ; दुष् + क्त = दुष्ट ; वानं वन्यफलं राति गृह्णाति इति वानरः, वान + रा + क कर्त्तरि (by 'आतोऽनुपसर्गे'). पञ्जरेण—'भवितव्यम्' इत्यस्य अनुक्ते कर्त्तरि (both पञ्जर and पिञ्जर are from the root पिन्ज् to dwell). दिष्ट्या वर्द्धसे—see ante. कुसुमचापव्यपदेशेन—करणे तृतीया। निह्नूयते—नि + ह्नु + लट् ते कर्म्मणि।

राजा—(सहर्षं हस्तौ प्रसार्य।) सखे, दर्शय दर्शय।

विदूषकः—ण दे दंसइस्सं। सावि कस्सआ एत्थ एव्व आलिहिदेत्ति। किं पारितोसिएण विणा ईदिसं कस्सारअणं दंसीअदि।

राजा—(कटकमर्पयन्नेव बलाद्गृहीत्वा पश्यति। विलोक्य सविस्मयम्।) वयस्य, पश्य।

लीलावधूतपद्मा कथयन्ती पक्षपातमधिकं नः।
मानसमुपैति केयं चित्रगता राजहंसीव ॥ ३५ ॥

अपि च।

विधायापूर्वपूर्णेन्दुमस्या मुखमभूद्ध्रुवम्।
धाता निजासनाम्भोजविनिमीलनदुःस्थितः ॥ ३६ ॥

विदूषकः—न ते दर्शयिष्यामि। सापि कन्यकावैबालिखितेति। किं पारितोषिकेण विनेदृशं कन्यारत्नं दर्श्यते।

রাজা। [সহর্ষে হস্তদ্বয় প্রসারিত করিয়া] সখে, দেখাও, দেখাও।

বিদূ। আপনাকে দেখাইব না। সেই কন্যাও এখানে চিত্রিত রহিয়াছে। পারিতোষিক ব্যতিরেকে কি এরূপ কন্যারত্ন দেখাইতে পারা যায়?

রাজা। [বলয় অর্পণ করিতে করিতে বলপূর্ব্বক গ্রহণ করিয়া নিরীক্ষণ করিলেন] [বিলোকন করিয়া বিস্ময়ের সহিত] বয়স্য, দেখ, শোভনগমনা রাজহংসী লীলায় পদ্মদল কম্পিত করিয়া জলে পক্ষবিক্ষেপ সূচিত করত যেরূপ মানস সরোবরে প্রবিষ্ট হয়, সেইরূপ চিত্রিত এ কোন্ নারী বিলাসবশে করস্থিত কমল কম্পিত করিয়া আমার প্রতি অনুরাগাতিশয় ব্যক্ত করত চিত্তে প্রবিষ্ট হইতেছে।

এবং—

নিশ্চয়ই বিধাতা ইহার অপূর্ব্ব পূর্ণেন্দুনিভ আনন সৃষ্ট করিয়া, স্বীয় পদ্মাসনের সঙ্কোচে দুঃখিত হইয়াছিলেন।

King. [*With joy stretching out his hands*], Show me it, show me it, friend.

Bidu. No, I will not show it to you. That maid too is portrayed here. Is such a jewel of a damsel shown without reward?

King. [*Giving his bracelet takes it by force and sees.*] [*Beholding with wonder.*] See, my friend who can be this damsel who, portrayed in a picture, moving in sport a lotus, and speaking her great affection for us enters my mind, even as a goose with a graceful motion moving the lotus in sports and showing its flapping of the wings in the direction of water enters the Manasa lake!

Also :—

Surely the creator, creating her face, an unexampled full moon, became sorry for the closing of the lotus forming his own seat.

বিদূ। 'পারিতোষিকং' সন্তোষিণ হেতুনা প্রদত্তং ভূষণাদিকম্ [পরিতোষশব্দাত্ ঠক্]।

রাজা। 'কটকং' বলয়ং [কটকোঽস্ত্রী নিতম্বেঽদ্রের্দন্তিনাং দন্তমণ্ডলে। সামুদ্রলবণে রাজধানীবলয়য়োরপি ইতি মেদিনী]। 'বলাদি'ত্যত্র ল্যব্লোপে পঞ্চমী]।

লীলেতি। অন্বয়ঃ। লীলাবধূতপদ্মা ন অধিকং পক্ষপাতং কথয়ন্তী চিত্রগতা কা ইয়ং রাজহংসী ইব মানসম্ উপৈতি ॥ ২৫ ॥

'लीलया' विलासेन 'अवधूतं उत्क्षिप्तं 'पद्मं' करस्थितं कमलं यया सा लीलावधूतपद्मा' विलासवशादालीलकरस्थितकमला, अन्यत्र 'लीलया' जलकेल्या [लीला केलिविलासयोरिति मेदिनी] 'अवधूतानि' चालितानि 'पद्मानि' यया सा तथोक्ता 'नः' अस्माकं 'अधिकं' पक्षे पातः इति 'पक्षपातः' तं अनुरागं मुखरागादिभिरनुरागातिशयं 'कथयन्ती,' 'के' जले 'अधि' इति 'अधिकं' [विभक्त्यर्थे अव्ययीभावः; सुखशीर्षजलेषु कं इति मेदिनी] जले इत्यर्थः 'पक्षाभ्यां पातः' गमनं इति 'पक्षपातः' उत्पतनं 'नः' अस्मभ्यं 'कथयन्ती' सूचयन्ती इत्यन्यत्र। 'केयं चित्रगता आलेख्यसमर्पिता, 'चित्रं' विस्मयजननं 'गतं' गमनं [नपुंसके भावे क्तः] यस्याः सा 'चित्रगता' विचित्रगतिः इत्यन्यत्र 'राजहंसीव मानसं मम चित्तं 'उपैति' चित्रन्यस्तापि रूपमाधुर्य्यातिशयान्मम चित्तमधिकरोति इत्यर्थः, 'मानसं' मानससरोवरं 'उपैति' गच्छति इत्यन्यत्र । [पूर्णोपमा श्लेषनिर्व्वाह्या]।

'अपि च'

विधायेति। अन्वयः। धाता अपूर्व्वपूर्णेन्दुम् अस्याः मुखम् विधाय ध्रुवं निजासनाम्भोजविनिमीलनदुःस्थितः अभूत् ॥ ३६ ॥

धाता अपूर्व्वपूर्णेन्दुं अदृष्टपूर्व्वपरिपूर्णमण्डलचन्द्ररूपं 'अस्याः मुखम्' आननं 'विधाय' सृष्ट्वा 'ध्रुवं' नूनम् 'निजं' स्वकीयं यत् 'आसनाम्भोजं' आसनकमलं तस्य 'विनिमीलनेन' सङ्कोचेन 'दुःस्थितः' दुःखितः 'अभूत्'। चन्द्रोदये पद्मस्य सङ्कोचः इति कविसमयः। अत्र तु आननरूपस्य चन्द्रस्य दर्शनेन कमलसङ्कोच इति अपूर्व्वत्वम्। लोकातिशायिरामणीयकेन अस्याः आननेन धातुः पद्मासनं निर्ज्जितमित्यर्थः। [अत्र उत्प्रेक्षालङ्कारः]।

३५। लीलावधूतपद्मया कथयन्त्या कया अनया चित्रगतया राजहंस्येव मानसमुपेयते।

३६। धात्रा निजासनाम्भोजविनिमीलनदुःस्थितेन अभावि।

NOTES.

प्रसार्य्य—प्र + सारि (सृ + णिच्) + ल्यप्। सखे—समानं ख्यायते जनैरिति सखा, समान + ख्या + ड्रण ('समाने ख्यः स चोदात्तः'); 'समप्राणः सखा मतः।'

दर्शय—दर्शि (दृश् + णिच्) + लोट् हि। पारितोषिकेण—परितोष + ठक्, reward; विनायोगे तृतीया; २या and ५मी are also available ('पृथग्विनानामाभिस्तृतीयाऽन्यतरस्याम्')। कटकम्—bracelet. अर्पयन्—ऋ + णिच् + शतृ। In sl. 35 लीलावधूतपद्मा etc. go both with इयम् and राजहंसी and have therefore a double meaning (see Tika and Beng. and Eng. Trans.). लीलावधूतपद्मा—sportively moving the lotus in her hand, also agitating the lotus-bed in sports. अवधूत—अव + धू + क्त कर्मणि (धू विधूनने—धुवति; धुनाति, धुनीते, दुधाव दुधुवे, अधावीत् अधविष्ट अधोष्ट; धुनोति धुनुते धूनोति धूनुते, अधौषीत्; धवति धवते; णिच् धूनयति ('by धूञ्प्रीञोर्नुग वक्तव्यः'; also धावयति according to some); 'धूनोति चम्पकवनानि धुनोत्यशोकं चूतं धुनाति धुवति स्फुटितातिमुक्तम्। वायु र्विधूनयत चम्पकपुष्परेणून् यत्कानने धवति चन्दनमञ्जरीश्च;' इति कविरहस्ये नः अधिकं पक्षपातं कथयन्ती—signifying her great attachment to us; *also* indicating to us the movement of its wings towards the water. नः पक्षपातम् — अस्मद्विषयम् अनुरागम्, अधिकम्—great; *also* अधिकम्—towards the water (क means water), पक्षपातम्—movement of the wings, नः —अस्मभ्यम्, to us. चित्रगता—drawn in a picture, *also* of graceful movement (चित्रं गतं यस्याः सा). राजहंसी—see ante. मानसम् —mind; *also* the lake मानस (cf. प्रकम्पयामास न मानसं न सः— Sisupal. I). Apart from the considerations of beauty and virtue possessed by सागरिका, the reason for her occupying the king's heart so quickly is that the queen वासवदत्ता has never possessed it fully; she has been respected and given her due by the king more out of courtesy and apprehension of a friction than out of love (see sl. 65). In sl. 36, the poetic convention that lotuses close at moon-rise has been made use of; the moon of सागरिका's face is said to cause the lotus forming Brahma's seat to close. विधाय—वि + धा + ल्यप्। अपूर्वपूर्णेन्दुम्—In apposition with मुखम्; दूर् + क्त (by 'रदाभ्यां निष्ठातो नः

पूर्व्वस्य च दः' ; पूर्य्यते, अपूरि अपूरिष्ट, also पूरयति and पूरति) = पूर्ण or पूरित'। इन्दु – उनत्तीति इन्दुः. उद् + उ (by 'उन्देरिच्चादेः'), the moist or 'watery planet the moon. धाता—धा + तृच्, the creator. निलासनाम्भोज etc. Brahma is seated on a lotus. आसन – आस् to sit + ल्युट् अधिकरणे ; अम्भोज—अम्भस् = आप् + असुन् (उदके नुमभौ च' चकारात् ह्रस्वः) ; अम्भोज = अम्भस् + जन् + ड ('सप्तम्यां जने र्डः') । विनिमीलन —वि + नि + मील (भ्वादि) + ल्युट् भावे। दुःस्थितः—uneasily situated ; sorry ; दुर् + स्था + क्त कर्त्तरि ।

(ततः प्रविशति सागरिका सुसंगता च ।)

सागरिका—सहि सुहंगदे, ण समासादिदा अह्मेहिं सारिआ। ता चित्तफलअंबि दाव इमादो कअलीघरादो गेल्हिअ लहुं आगच्छह्म।

सुसंगता—सहि, एव्वं करेह्म।

(इत्युपसर्पतः।)

सागरिका—सखि सुसंगते, न समासादितास्माभिः सारिका। तच्चित्रफलकमपि तावदस्मात्कदलीगृहाद्गृहीत्वा लघ्वागच्छावः।

सुसंगता—सखि, एवं कुर्वः।

[সাগরিকা ও সুসঙ্গতার প্রবেশ]

সাগ। সখি, সুসঙ্গতা, আমরা সারিকাকে ত পাইলাম না; এখন এই কদলীগৃহ হইতে চিত্রফলক লইয়া শীঘ্র আগমন কর।

সুসং। সখি, এইরূপ করি। [উভয়ে অগ্রসর হইল]

[*Then enter Susangata and Sagarika.*]

Sagar. We have not got the parrot, my friend, Susangata. Let us therefore come back quickly, taking out the picture-board from the plantain-house.

Susang. Let us do so, friend. [*Both approach.*]

NOTES.

समासादिता—secured ; सम् + आङ् + सद् + णिच् + क्त कर्म्मणि + टाप्। चित्रफलकम्—फलक is both masc. and neuter.

विदूषकः—भो वअस्स, कीस उण एसा ओणदमुही आलिहिदा।

सुसंगता—(आकर्ण्य।) सहि, जहा वसन्तओ मन्तेदि तहा तक्केमि भट्टिणावि एत्थ एव्व होदव्वं। ता कअलीघर-गुम्मन्तरिआ भविअ पेक्खह्म।

(इत्युभे आकर्णयतः।)

विदूषकः—भो वयस्य, कस्मात्पुनरेषावनतमुख्यालिखिता।

सुसंगता—सखि, यथा वसन्तको मन्त्रयते तथा तर्कयामि भर्त्राप्यत्रैव भवितव्यम्। तत्कदलीगृहगुल्मान्तरिते भूत्वा प्रेक्षावहे।

বিদূ। বয়স্য, এই কন্যাকে অবনতমুখী অঙ্কিত করিয়াছে কেন ?

সুসং। [শ্রবণ করিয়া] সখি, বসন্তক যখন কথা কহিতেছে তখন মনে হয় রাজাও এখানে আছেন। অতএব কদলীগৃহের গুল্মে অন্তরিত হইয়া দেখা যাউক। [উভয়ে শ্রবণ করিতে লাগিল]

Bidu. Why has she been portrayed here with her face bent down ?

Susang. [*Listening*]. As Basantaka speaks, I believe that his majesty the king must be here. Let us see, therefore, ourselves being hidden in the thicket of the plantain house. [*Both listen.*]

विदू। वयसि तुल्ये इत्यर्थः भवः इति 'वयस्यः' सुहृत्, तत्सम्बोधने अवनतं मुखं यस्याः सा 'अवनतमुखी' [स्वाङ्गाच्चोपसर्ज्जनादसंयोगोपधादिति पाचिकः ङीप्।]

सुसं। 'कदलीगृहस्य गुल्मेन' स्तम्बेन 'अन्तरिता' प्रच्छन्ना [गुल्मः सेनाघट्टभिदोः सैन्यरचणरुग्भिदोः। स्तम्बे स्त्रियामामलके इति मेदिनी]।

NOTES.

अवनतमुखी—also अवनतमुखा (see Tika) ; अव + नम् + क्त कर्त्तरि (नमति ; ननाम ; अनंसीत् ; it is also transitive in the sense of 'bowing down to' as नमामि शिवम्) गुल्म—thicket.

राजा—वयस्य, पश्य पश्य। (विधायापूर्वपूर्णेन्दुमित्यादि पुनः पठति।)

सुसंगता—सहि, दिट्ठिआ वड्ढसि। एसो दे हिअअवल्लहो तुमं ज्जेव्व वण्णेदि।

सागरिका—(सलज्जम्) सहि, कीस परिहाससीलदाए इमं जनं लहुं करेसि।

सुसंगता—सखि, दिष्ट्या वर्धसे। एष ते हृदयवल्लभस्त्वामेव वर्णयति।

सागरिका—सखि, कस्मात्परिहासशीलयेमं जनं लघु करोषि।

राजा। वयस्य, देख, देख [निश्चय विधाता ইহার...ইত্যাদি পুনঃ পাঠ করিলেন]

সুসং। সখি, তোমার ভাগ্য সুপ্রসন্ন, এই তোমার হৃদয়বল্লভ তোমার বর্ণনা করিতেছেন।

সাগ। [লজ্জিতভাবে] সখি, পরিহাসশীল হইয়া কেন এ ব্যক্তিকে লঘু করিতেছ ?

King. Behold, behold, my friend. [*Reads again, "the creator &c."*]

Susang. You are to be congratulated upon your good luck, friend. There your beloved lover describes you.

Sagar. [*With bashfulness.*] Friend, why do you lower this person (myself) by this habit of cracking jokes ?

साग। 'परिहासे' नर्म्मणि 'शीलं' स्वभावः यस्याः सा 'परिहासशीला' तस्याः भावः इति 'परिहासशीलता' [तलप्रत्ययः], तया हेतुना 'लघु' हीनम्।

NOTES.

वर्णयसि—वर्ण (चुरादि, गुणवचने i. e. to dwell on the merits) + लट ति। इमं जनम् meaning herself.

विदूषकः—(राजानं चालयित्वा) णं भणामि, कीस एसा ओणदमुहो आलिहिदा।

राजा—वयस्य, सारिकयैव सकलमावेदितम्।

सुसंगता—(विहस्य।) सहि, दंसिदं सारिआए अत्तणो मेहावत्तणं।

विदूषकः—अवि सुहाअदि दे लोअणं ण वेत्ति।

सागरिका—(ससाध्वसं स्वगतम्) हद्धी हद्धी। ण आणे किं एत्थ भणिस्सदि। जं सच्चं एव्व मरणजीविदाणं अन्तरे वट्टामि।

विदूषकः—ननु भणामि। कस्मादेषावनतमुख्यालिखिता।

सुसंगता—सखि, दर्शितं सारिकयात्मनो मेधावित्वम्।

विदूषकः—अपि सुखयति ते लोचनं न वेति।

सागरिका—हा धिक् हा धिक्। न जाने किमत्र भणिष्यति। यत्सत्यमेव मरणजीवितयोरन्तरे वर्ते।

বিদূ। [রাজার গাত্র সঞ্চালন করিয়া] আমি জিজ্ঞাসা করিতেছি যে এই কন্যাকে অবনতমুখী অঙ্কিত করিয়াছে কেন?

রাজা। বয়স্য, সারিকা ত সব বলিয়াছে।

সুসং। [হাস্য করিয়া] সখি, সারিকা নিজের মেধাবিত্ব দেখাইয়াছে।

বিদূ। ইহাতে তোমার লোচনের সুখ হইতেছে কি?

সাগ। [ভয়ে, স্বগত] হায়, হায়, না জানি ইনি এখন কি বলিবেন, সত্যসত্যই আমি জীবনমরণের মধ্যে উপস্থিত হইয়াছি।

Bidu. [*Pulling at the king*]. Do you hear, I ask why she has been portrayed with her face bent down?

King. My friend, the parrot has told every thing.

Susang. [*Laughing*]. The parrot has shown its sagacity and memory, my friend.

Bidu. Does it (the picture) please your eyes or not ?

Sagar. [*With fear, aside.*] Alas ! Alas ! I don't know what he will say in the matter. I am really now between life and death.

विदू। 'चालयित्वा,' राज्ञः गात्रं हस्तेन कम्पयित्वा।

विदू। 'सुखायते' सुखं वेदयते अनुभवतीत्यर्थः [सुखादिभ्यः कर्त्तृवेदनायां इति क्यङ् प्रत्ययः। ततः लटिरूपम्।]

साग। 'मरणञ्च जीवितञ्च' इति 'मरणजीविते' तयोः 'अन्तरे' मध्ये 'वर्त्ते'। राज्ञः प्रत्युत्तरमेव मे जीवितमरणयोरन्यतरन्निर्णेष्यति। यद्यहं तस्य सम्मता तदा जीवेयम्, अन्यथा मरणमवस्थितमेव॥

NOTES.

चालयित्वा—चल् + णिच् + क्त्वा, pulling or dragging ; we get चलयति in the sense of moving (as चलयति शाखाम्) and चालयति in any other sense (as सूत्रं चालयति चिपतीत्यर्थः) . आवेदितम्—intimated ; आङ् + विद् + णिच् + क्त कर्म्मणि। The reason for सागरिका being drawn with her face bent down may be : (i) she was drawn as she looked while she was portraying the king with her eyes down on the picture-board, (2) as a love-stricken girl ought to look. सुखायते—सुख + क्यङ् + लट् ते (see Tika) ; feels pleasure. मरणजीवितयोः अन्तरे वर्त्ते—I am between life and death ; a favourable reply will quicken my life, while an adverse one will crush it down.

राजा—वयस्य, सुखयतीति किमुच्यते।

कृच्छ्रादूरुयुगं व्यतीत्य सुचिरं भ्रान्त्वा नितम्बस्थले
मध्येऽस्यास्त्रिवलीतरङ्गविषमे निस्यन्दतामागता।
मद्दृष्टिस्तृषितेव संप्रति शनैरारुह्य तुङ्गौ स्तनौ
साकाङ्क्षं मुहुरीक्षते जललवप्रस्यन्दिनी लोचने॥ ३७॥

सागरिका—(श्रुत्वा स्वगतम्) हिअअ, प्पसीद प्पसीद। समस्सस समस्सस। मणोरहोवी दे दाणिं एत्तिअं भूमिं गदो।

सुसंगता—सहि, सुदं तुए।

सागरिका—(विहस्य।) तुमं एव्व सुणु। जाए आलेक्खविण्णाणं वण्णीअदि।

सागरिका—हृदय, प्रसीद प्रसीद। समाश्वसिहि समाश्वसिहि। मनोरथोऽपि त इदानीमियतीं भूमिं गतः।

सुसंगता – सखि, श्रुतं त्वया।

सागरिका—त्वमेव शृणु। यस्या आलेख्यविज्ञानं वर्ण्यते।

রাজা। সুখ হইতেছে ইহা আর কি বলিব? আমার নয়ন অতি কষ্টে ইহার উরুযুগল অতিক্রম করিয়া, নিতম্বস্থলে বহুক্ষণ ভ্রমণকরত ত্রিবলীতরঙ্গে উন্নতানত ইহার মধ্যদেশে আসিয়া নিস্পন্দ হইয়াছে। সম্প্রতি তৃষ্ণাতুরের ন্যায় ধীরে ধীরে উন্নত স্তনদ্বয়ে আরোহণ করিয়া জলবিন্দুবর্ষী ইহার নেত্রদ্বয়কে সস্পৃহভাবে উদ্বীক্ষণ করিতেছে।

সাগ। [শ্রবণ করিয়া স্বগত] হৃদয়, আশ্বস্ত হও, আশ্বস্ত হও, শান্ত হও। তোমার মনোরথ এতদূর অগ্রসর হইয়াছে।

সুসং। সখি, শুনিলে?

সাগ। [হাস্য করিয়া] তুমিই শোন; তোমারই চিত্রনৈপুণ্যের বর্ণনা হইতেছে।

King. Friend, do you ask whether my eye is pleased?

My eyes passing the pair of thighs with difficulty and wandering about for a long time in the region of the buttock have been brought to a stand-still in her waist uneven by the wave-like three streaks or lines; and now being thirsty, as it were, ascending her high breasts look wistfully again and again at her eyes shedding drops of tears.

Sagar. [*Listening aside.*] Be pleased, my heart, and take courage. Your desire has now advanced to such a position.

Susang. Have you heard it, friend?

Sagar. [*Laughing.*] You listen to it, whose skill in painting is described.

राजा। कृच्छादिति। अन्वयः। कृच्छात् ऊरुयुगं व्यतीत्य नितम्बस्थले सुचिरं भान्त्वा विवलीतरङ्गविषमे अस्याः मध्ये निष्यन्दताम् आगता मद्दृष्टिः तुङ्गौ स्तनौ शनैः आरुह्य सम्प्रति तृषिता इव जललवप्रस्यन्दिनी लोचने मुहुः साकाङ्क्षम् ईक्षते ॥ ३७ ॥

'कृच्छात्' कृच्छ्रेण क्लेशेन इत्यर्थः ["करणे च स्तोकाल्पकृच्छ्रकतिपयस्यासत्त्ववचनस्य" इति तृतीयापञ्चम्योर्विधानात् पञ्चमी] 'ऊर्वोः' सक्थ्नोः 'युगं' युगलं 'व्यतीत्य' अतिगम्य, दारिणः ऊरुयुगलस्य दर्शनक्रिया क्लेशेनैव समाप्ता, यतः अस्य रमणीयत्वम् दृष्टिं आकृष्य निबद्धामिवाकरोत्। 'नितम्बस्थले' कट्याः पश्चाद्भागे 'सुचिरं' बहुक्षणं 'भान्त्वा' [उदित्वात् क्त्वेट्, पक्षे भमित्वा] मनोहरनितम्बबिम्बदर्शनेन मोहिता दीर्घकालं तत्रैव स्थिता इत्यर्थः, 'तिसृणां वलीनां' जठररेखाणां [वलिर्दैर्घ्यप्रभेदे च करचामरदण्डयोः। उपहारे पुमान् स्त्रीतु जरया शृथचर्म्मणि। गृहद्वारप्रभेदे च जठरावयवेऽपि च। इति मेदिनी ॥] "तरङ्गैः" तरङ्गायितैः 'विषमे, दन्तुरे 'अस्याः मध्ये' मध्यभागे नास्ति स्यन्दः यस्याः तस्याः भावः तत्तां 'निस्यन्दतां' निश्चलत्वं 'आगता' प्राप्ता, सौन्दर्य्यातिशयात् तत्र प्रत्युप्तेव, 'मम दृष्टिः' दृक् 'तुङ्गौ' उन्नतौ 'स्तनौ' कुचौ 'शनैः' धीरं यथा तथा 'आरुह्य' तुङ्गयोरनयोः दुरारोहत्वाच्छनैरित्युक्तम्। 'सम्प्रति' तृषा जाता अस्याः [इति इतच्] 'तृषितेव' तृषातुरेव, सुचिरं भ्रमणेन प्रोत्तुङ्गाक्रमणेन च तृष्णा युज्यते इति भावः, 'जललवप्रस्यन्दिनौ' जलस्य लवान् बिन्दून् प्रस्यन्देते ये ते इति [स्यन्दूचरणे इति धातोः णिनिः, लवलेशकणाणवः इत्यमरः] वाष्पकणवर्षिणौ अस्याः 'लोचने' नयने 'मुहुः' वारं वारं 'साकाङ्क्षं' सतृष्णं 'ईक्षते' पश्यति। पिपासितायाः जलबिन्दुदर्शनेन लोलत्वं युक्तमिति भावः। [तृषितेव इत्यत्र उत्प्रेक्षालङ्कारः। साभिप्रायोक्तिवशात् परिकरस्याव्यज्यते। वृत्तं शार्दूलविक्रीडितम्]।

साग। 'आलेख्यस्य' चित्रस्य 'विन्यासः' अङ्कनं; शिल्पनैपुण्यमित्यर्थः। 'विज्ञानम्' इति पाठे ज्ञानोत्कर्षः इत्यर्थः।

३७। निष्यन्दतामागतया मद्दृष्ट्या तृषितयेव लोचने ईक्ष्येते।

NOTES.

सुखयति—सुख (चुरादि) + लट् ति, the subject is लोचनम् to be supplied from the विदूषक's question. 'सुख दुःख तत्क्रियायाम्' (चुरादिषु कण्ड्वादिषु च), सुखयति सुख्यतिसुखम् अनुभवतीत्यर्थः। कृच्छ्रात् see Tika, also कृच्छ्रेण ; कृत + रक् (we have कृच्छ्र and क्रूर by 'कृतेः छः क्रूच'); स्यात्कष्टं कृच्छ्रमाभीलम्। व्यतीत्य—वि + अति + इ + ल्यप्। भान्त्वा – भम् + क्वाच् ; also भमित्वा। विषम—uneven ; for the ष see sl. 27. निस्पन्दताम्—standstill (स्पन्द—स्पन्दते, पस्पन्दे, अस्पन्दिष्ट)। तृषिता—thirsty, तृषा + इतच् (तारकादित्वात्) + टाप् (आरुह्य) – आङ् + रुह + ल्यप् (रोहति ; रुरोह ; अरुहत् ; णिच् रोपयति रोपयति ; क्त रूढ़)। जललव &c.—Qual. लोचने ; the base is जललवप्रस्यन्दिन् (neuter) to which has been added the विभक्ति of the accusative dual ; स्पन्द स्पन्दते ; सस्पन्दे ; अस्पन्दिष्ट ; अस्पन्त, अस्पदत् ; स्पन्दिष्यते, स्पन्त्स्यते, स्पन्त्स्यति। साकाङ्क्षम्—adv. qual. ईक्षते, with avidity ; आ + काङ्क्ष + अ = आकाङ्क्षा। विवली—वली is a wrinkle or fold of skin ; three such folds appear about the waist of young women and are supposed to add to their beauty. मनोरथः—desire, मनसः रथः इति (desire is the chariot on which the mind travels). इयतीं भूमिं गतः—is so far advanced ; इदम् + परिमाणे वतुप् + ङीप। वर्ण्यते—is being praised.

विदूषकः—(फलकं निर्वर्ण्य) भो वअस्स, जस्स उण ईदिसीओबि एव्वं पिअसमागमं बहु मण्णन्ति। तस्सबि अत्तणो उवरि को पराहवो। जेण एत्थ एव्व ताए आलिहिदं अत्ताणअं ण पेक्खसि।

राजा—(निर्वर्ण्य) वयस्य, अनया लिखितोऽहमिति यत्सत्यमात्मन्येव बहुमानः। तत्कथं न पश्यामि। पश्य।

भाति पतितो लिखन्त्यास्तस्या वाष्पाम्बुसीकरकणौघः।
स्वेदोद्गम इव करतलसंस्पर्शादेष मे वपुषि ॥ ३८ ॥

विदूषकः—भो वयस्य, यस्य पुनरीदृश्योऽप्येवं प्रियसमागमं बहु मन्यन्ते तस्याप्यात्मन उपरि कः पराभवः। येनावेव तयालिखितमात्मानं न प्रेक्षसे।

বিদূ। [ফলক দর্শন করিয়া] বয়স্য, ঈদৃশ সুন্দরীও যাঁহাকে বল্লভরূপে লাভ করিয়া সমাগমের সমাদর করে; সেই আপনি নিজের প্রতি কেন এরূপ অসম্মান করিতেছেন যে এখানে তাহারই কর্ত্তৃক লিখিত নিজ প্রতিকৃতি দর্শন করিতেছেন না?

রাজা। [অবলোকন করিয়া] বয়স্য, ইনি আমাকে চিত্রিত করিয়াছেন বলিয়া সত্যই আমার নিজের প্রতি সম্মান হইয়াছে। কেন না দেখিব? দেখ—

চিত্র করিবার সময় তাহার অশ্রুজলবিন্দুর কণাসমূহ মদ্গাত্রে পতিত হইয়া, তাহার করস্পর্শে আমার স্বেদোদ্গমের ন্যায় দেখাইতেছে।

Bidu. [*Looking at the picture-board.*] Why should there be such a neglect of your own person, a union with which in matrimony is highly esteemed by even such beautiful ladies, that you do not look at it drawn here by her?

King. [*Looking with attention.*] Truly have I a high esteem for my ownself in as much as I have been drawn by her; therefore why should not I see it, friend? Look—

This collection of minute particles of drops of tear of her while portraying, fallen on my body looks like the appearance of sweat on account of the touch of her hand.

विदूषकः—'पराभवः' तिरस्कारः अवज्ञानमित्यर्थः।

राजा। 'बहुमानः' आदरः।

भातीति। अन्वयः। लिखन्त्याः तस्याः एष वाष्पाम्बुशीकरकणौघः पतितः (सन्) करतलसंस्पर्शात् मे वपुषि स्वेदोद्गमः इव भाति ॥ ३८ ॥

'लिखन्त्याः' मां चित्रे समर्पयन्त्याः 'तस्याः' कन्यायाः 'एषः' 'वाष्पाम्बुनः' अश्रुजलस्य 'शीकराणां' क्षुद्रबिन्दूनां 'कणानां' लवानां 'ओघः' निवहः सात्त्विकोदयात् अश्रुकणनिवहः [तथाचोक्तं दशरूपके, स्तम्भप्रलयरोमाञ्चाः स्वेदो वैवर्ण्यवेपथू।

अश्रुवैस्वर्य्यमित्यष्टौ, सात्त्विकाभावाः] 'पतितः' अङ्कितस्य मम गात्रे निपतितः सन् 'करतलसंस्पर्शात्' तस्याः पाणितलस्पर्शेन 'मे वपुषि' गात्रे प्रादुर्भूतः 'स्वेदोत्गमः' घर्म्मोदय 'इव भाति' शोभते। [उत्प्रेक्षालङ्कारः]।

१८। पतितेन वाष्पाम्बुशीकरकणौघेन एतेन स्वेदोद्गमेनेव भायते।

NOTES.

निर्वर्ण्य – निर् + वर्ण + ल्यप्, observing. बहुमन्यन्ते—think highly of, prize, value ; बहु is an adverb modifying मन्यन्ते .(मन् + लट् अन्ते ; लिट् मेने ; लुङ् अमंस्त ; क्त मत)। पराभवः – slight or disregard ; परा + भू + अप्। यत्सत्यम्—verily, truly. बहुमानः—मन् + घञ् = मानः। वाष्पाम्बु &c.—कर्त्ता of भाति ; वास्प is a variant of वाष्प and शीकर of सीकर ; ओघः—a multitude. करतल &c.—हेतौ ५मी ; संस्पर्श—सम् + स्पृश् + अन् भावे (स्पृशति ; पस्पर्श ; अस्प्राक्षीत् अस्प्राक्षीत्, अस्पृक्षत् ; स्प्रक्ष्यति स्प्रक्ष्यति)। लिखन्त्याः—Qual. तस्याः ; लिख + शतृ + ङीप् (लिखति ; लिलेख ; अलेखीत् ; क्त्वा लिखित्वा लेखित्वा)। भाति—appears, भा + लट् ति (लिट् बभौ ; लुङ् अभासीत्)। स्वेदोद्गमः—स्वेद (स्विद + घञ्) perspiration. (स्विद—स्विद्यति ; सिष्वेद ; अस्विदत्)।

विदूषकः—(पार्श्वतोऽवलोक्य) भो वअस्स, एदं क्खु ताए सरसकमलिणीदलमुणालविरइदं मअणावत्थासूअअं लक्खीअदि।

राजा—वयस्य, निपुणमुपलक्षितम्। तथाहि।

परिम्लानं पीनस्तनजघनसङ्गादुभयत-
स्तनोर्मध्यस्यान्तः परिमिलनमप्राप्य हरितम्।
इदं व्यस्तन्यासं श्लथभुजलताक्षेपवलनैः
कृशाङ्ग्याः संतापं वदति नलिनीपत्रशयनम्॥ ३९॥

অপি চ।

স্থিতমুরসি বিশালং পদ্মিনীপত্রমেত-
ত্কথয়তি ন তথান্তর্মন্মথোত্থামবস্থাম্।
অতিশয়পরিতাপগ্লাপিতাভ্যাং যথাস্যাঃ
স্তনযুগপরিণাহং মণ্ডলাভ্যাং ব্রবীতি ॥ ৪০ ॥

বিদূষকঃ—ভো বয়স্য, এতত্খলু তস্যাঃ সরসকমলিনীদলমৃণালবিরচিতং মদনাবস্থাসূচকং লক্ষ্যতে।

বিদূ। [পার্শ্বের দিকে দৃষ্টিপাত করিয়া] বয়স্য, এই তার মদনাবস্থাসূচক সরস কমলিনীদল ও মৃণালের রচনা দৃষ্ট হইতেছে।

রাজা। বয়স্য, নিপুণভাবে অবলোকন করিয়াছ। কারণ,—পীন স্তন ও জঘনের সংসর্গে উভয় প্রান্তে ম্লান; এবং ক্ষীণ মধ্যদেশের স্পর্শাভাবে হরিদ্বর্ণ, ও শিথিল ভুজলতার আক্ষেপ ও সঞ্চালনে বিপর্য্যস্ত এই পদ্মপত্রের শয্যা তন্বঙ্গীর গাত্রসন্তাপ অভিব্যক্ত করিতেছে।

এবং

বক্ষঃস্থলে নিহিত এই বিশাল পদ্মপত্র, নিরতিশয় সন্তাপে বিশুষ্ক মণ্ডলদ্বয়ের দ্বারা তাহার স্তনযুগলের বিশালতার যেরূপ পরিচয় দিতেছে অন্তর্গত মদনাবস্থার সেরূপ পরিচয় দিতেছে না।

Bidu. [*Looking round the sides.*] Here are seen, my friend, preparations of wet lotus-leaves and lotus-stalks, indicative of the state of her amour.

King. You have observed it aright, my friend, This bed of lotus-leaves, withered about the two ends on account of the contact of the plump breasts and hips, and green (in the middle) for not getting contact with the thin waist, and disordered on account of the placing in a convulsive manner of the drooping, creeper-like arms, indicates, the pain of the thin-limbed damsel.

Also.—

This broad lotus-leaf placed on the chest does not so much indicate her internal state due to amour, as it does the broad

dimensions of the pair of her bosoms by means of two circles (in it) withered on account of intense heat.

विदू। 'रसेन' जलेन 'सह' वर्त्तमानानि इति 'सरसानि' अविशुष्कानीत्यर्थः यानि कमलिनीदलानि' नलिनीपत्राणि 'मृणालानि' च तेषां 'विरचितं' रचना [नपुंसके भावे क्तः] पद्मिनीपत्रैः मृणालैश्च तापोपशमाय यत शय्यादिप्रकल्पनं तदित्यर्थः, 'मदनावस्थायाः' स्मरसन्तापस्य 'सूचकम्' ज्ञापकं।

राजा। 'निपुणं' सुष्ठु, सम्यगिति यावत् [क्रियाविशेषणमिदं]।

परिम्लानमिति। अन्वयः। इदं नलिनीपत्रशयनम् पीनस्तनजघनसङ्गात् उभयतः परिम्लानं तनोः मध्यस्य परिमिलनम् अप्राप्य अन्तः हरितम् श्लथभुजलता-चेपवलनैः व्यस्तन्यासं (सत्) कृशाङ्ग्याः सन्तापं वदति ॥ ३९ ॥

'इदं नलिनीपत्रशयनं' नलिनीपत्राणां शयनं शय्या, तापशान्तये कल्पितं पद्म-पत्रतल्पं, 'स्तनौ' च 'जघनं' कट्याः पुरोभागश्च इति 'स्तनजघनं' [प्राण्यङ्गत्वात् द्वन्द्वैकवद्भावः] 'पीनस्य' पीवरस्य 'स्तनजघनस्य' पयोधरापघनस्य 'सङ्गात्' संस्पर्शात् 'उभयतः' उभयोः प्रान्तयोः 'परिम्लानं' विशोषमायातं [म्लायतेः क्तः], स्मरज्वर-सन्तप्तस्य गात्रस्य संस्पर्शात् विशुष्कं, 'तनोः' कृशस्य [तनुः काये त्वचि स्त्री स्यात् विष्वल्पे विरले कृशे इति मेदिनी] 'मध्यस्य परिमिलनं' संसर्गं 'अप्राप्य' अलभ्वा 'अन्तः' मध्यप्रदेशे 'हरितं' हरिद्वर्णं पालाशमिति यावत् [पालाशो हरितो हरिदित्यमरः]; 'भुजौ लते' इव, सुकुमारत्वादिति भावः, इति 'भुजलते,' 'श्लथयोः' सन्तापात् शिथिलितमूलयोः 'भुजलतयोः चेपेण' इतस्ततः संन्यासेन यानि 'वलनानि' सञ्चलनानि तैः 'व्यस्तः' विक्षिप्तः 'न्यासः' रचना यस्य तत् 'व्यस्तन्यासं' विक्षिप्तरचनं सत् 'कृशानि अङ्गानि' यस्याः सा 'कृशाङ्गी,' [संयोगोपधत्वेऽपि अङ्गगात्रकण्ठेभ्यः वक्तव्यमिति वार्त्तिकात् पाक्षिकः ङीप्] तस्याः तन्वङ्ग्याः सन्तापं गात्रदाहं 'वदति,' मुख्यकथनासम्भवात् लक्षणया व्यनक्ति प्रकाशयतीत्यर्थः। [शिखरिणीवृत्तम्। रसैरुद्रैश्छिन्ना यमनसभलागः शिखरिणी इति लक्षणं]।

'अपि च'—अन्यच्च

स्थितमिति। अन्वयः। उरसि स्थितम् एतत् विशालं पद्मिनीपत्रं मन्मथोत्थाम्

अन्तः अवस्थां तथा न कथयति यथा अतिशयपरितापग्लापिताभ्यां मण्डलाभ्याम् अस्याः स्तनयुगपरिणाहं ब्रवीति ॥ ४० ॥

'उरसि' वक्षःस्थले 'स्थितं' अर्पितमित्यर्थः 'एतत् विशालं' विस्तीर्णं 'पद्मिनीपत्रं' कमलिनीपत्रं, मनोमथ्नाति इति 'मन्मथः' [मथ्नातेः अच्, पृषोदरादित्वात् साधुः] कामः तस्मात् 'उत्तिष्ठति' या सा 'मन्मथोत्था', [सुपि स्थः इति कः] तां स्मरकृतां 'अन्तः अवस्थाम्' दशां 'तथा न कथयति' प्रकाशयति 'यथा' 'अतिशयेन परितापः' इति 'अतिशयपरितापः' [तृतीयेति योगविभागात् समासः] तेन 'ग्लापिताभ्यां' ग्लानिमापादिताभ्यां, [ग्लै हर्षक्षये इति धातोः णिचि, अनुपसृष्टस्य पाचिकमित्वे ग्लापयति इति रूपम्, ततः कर्म्मणि क्तः] निरतिशयसन्तापात् प्रतान्ताभ्यां 'मण्डलाभ्यां' स्तनसम्पर्कात् समुत्पादिताभ्यां मण्डलाकाराभ्यां अङ्काभ्याम् 'अस्याः स्तनयुगयोः' कुचयुगयोः 'परिणाहं' विस्तृतिं [परिणाही विशालता इत्यमरः] 'ब्रवीति' व्यनक्ति । [अत्र मालिनीवृत्तम्, ननमयययुतेयं मालिनी भोगिलोकैरिति लक्षणात्] ।

३९ । ...परिम्लानेन हरितेन व्यस्तन्यासेन अनेन नलिनीपत्रशयनेन सन्तापः उच्यते ।

४० । स्थितेन एतेन विशालेन पद्मिनीपत्रेण मन्मथोत्था अवस्था तथा न कथ्यते यथा स्तनयुगपरिणाहः उच्यते ।

NOTES.

मदनावस्थासूचकम्—indicative of her love-stricken state ; मदयति हर्षयति इति मदनः, मद + ल्यु नन्द्यादित्वात् ; अवस्था—अव + स्था + अङ् ; सूचक—सूच + ण्वुल् (सूचयति असूसुचत्) । सरस etc.—a preparation (i. e. a bed prepared) with moist lotus-leaves and stalks ; विरचितम्—वि + रच् + क्त भावे (रचयति अररचत्) ; कर्म्म of लक्ष्यते । उपलक्षितम्—observed. उप + लक्ष + क्त (लक्षयति, अललक्षत्) । परिम्लानम्—Qual. नलिनीपत्रशयनम् ; परि + म्लै + क्त । The त of क्त is changed into न because the root म्लै has a conjunct consonant in the beginning and is an आदन्त root (roots ending in

sternness. त्यक्त्वा—त्यज + क्त्वाच् (त्यजति ; तत्याज ; अत्याक्षीत् ; त्यक्ष्यति)। त्वरां—त्वर् + अङ् भावे (त्वरते ; तत्वरे ; अत्वरिष्ट)। व्रज—व्रज + लोट् हि (लुङ् अव्राजीत्) पदैः—हेतौ तृतीया ; स्खलितैः—स्खल् + क्त कर्त्तरि (स्खलति ; चस्खाल ; अस्खालीत्) ; स्खलितैः पदैः = पदस्खलनैः (concrete for the abstract ; cf. सुश्रूषमाणां ताम् = तस्याः शुश्रूषाम् in Kumar. I. 59). खेदम्—pain, खिद् + घञ् (खिद्यते ; चिखिदे ; अखित्त ; also of the रुधादि class खिन्ने etc.). नितराम्—adv. qualifying गमिष्यति, नि + तरप with आमु ('किमेत्तिङव्ययघादाम्द्रव्यप्रकर्षे' as कितमाम्, प्राङ्क्तमाम्, पचतितमाम्, उच्चैस्तमाम्। द्रव्यप्रकर्षे उच्चैस्तमः तरुः)।

सुसंगता—भट्टा, अदिकोपणा क्खु एसा। ता अग्गहत्थेण गेह्निअ पसादेहि णं।

राजा—(सानन्दम्)। यथाह भवती। (सागरिकां हस्ते गृहीत्वा स्पर्शसुखं नाटयति।)

विदूषकः—भोः, एसा क्खु तुए अपुव्वा सिरी समासादिदा।

राजा—वयस्य, सत्यम्।

श्रीरेषा पाणिरप्यस्याः पारिजातस्य पल्लवः।
कुतोऽन्यथा स्रवत्येष स्वेदच्छद्मामृतद्रवः॥ ४४॥

सुसंगता—भर्तः, अतिकोपना खल्वेषा। तदग्रहस्तेन गृहीत्वा प्रसादयैनाम्।

विदूषकः—भोः, एषा खलु त्वया अपूर्वा श्रीः समासादिता।

হংস। প্রভু, এ অতি কোপনা, অতএব ইহার হস্তাগ্রে ধারণ করিয়া ইহাকে প্রসন্ন করুন।

রাজা। [আনন্দের সহিত] তুমি যেরূপ বলিতেছ। [সাগরিকাকে হস্তে ধারণ করিয়া স্পর্শসুখের অভিনয় করিলেন]

বিদূ। বয়স্য, আপনি অপূর্ব্ব শ্রী প্রাপ্ত হইয়াছেন।

রাজা। বয়স্য, সত্য। ইনি স্বয়ং শ্রী ; ইঁহার পাণি পারিজাতের পল্লব। নতুবা ঘর্ম্মচ্ছলে অমৃতবিন্দু ক্ষরণ করিবে কেন ?

Susang. She is a highly angry woman, my lord. Therefore propitiate her by taking her by the fore-hand.

King. [*With joy.*] As you say. [*Taking hold of Sagarika by the hand represents the pleasure of touch.*]

Bidu. Oh ! you have got a wonderful goddess of beauty.

King. Quite true, friend.

She is indeed the goddess of beauty and wealth ; and her hand is shoot of the celestial tree *parijata.* How could, otherwise these drops of ambrosia be falling under the pretext of sweat ?

राजा। अन्वयः। एषा श्रीः, अस्याः पाणिः अपि पारिजातस्य पल्लवः अन्यथा एषः स्वेदच्छद्मामृतद्रवः कुतः स्रवति॥ ४४॥

'एषा' इयं स्त्रीः श्रीः लक्ष्मी, 'अस्याः पाणिः पारिजातस्य' नन्दनतरोः 'पल्लवः'। अन्यथा 'एष' 'स्वेदः' घर्म्मएव 'छद्म' छलं यस्य सः 'स्वेदछद्मा', तथोक्तः 'अमृतद्रवः अमृतनिष्यन्दः 'कुतः' कस्मात् 'स्रवति' गलति। अस्याः पाणे र्गलन्नयं अमृतविन्दुरेव न स्वेदद्रवः। [इत्यपह्नुति]। सागरमन्थनेन लक्ष्मीः पारिजातादयः देवतरवः अमृतं च लब्धानि। स्वेदव्याजामृतसाहचर्य्यात् अत्र लक्ष्मीपारिजातयोरपि उपस्थानत्वेनोहनम्॥ पारि समुद्रे जातः इति 'पारिजातः' [तत्पुरुषे कृति बहुलम् इति सप्तम्याः अलुक्। रूपकानुप्राणित अपह्नुतिरलङ्कारः। प्रकृतं प्रतिषिध्यान्यत् स्थाप्यते यत्त्वपह्नुतिः]।

४४। अनया श्रिया भूयते, अस्याः पाणिना पल्लवेन भूयते। अन्यथा अमृतद्रवेण कथं भूयते।

NOTES.

अतिकोपना—very ireful ; अति कोपनं कोपः यस्याः सा (कुप्+ल्युट् भावे=कोपन, anger)। अग्रहस्तेन—see under पादाग्र in sl. 1. अपूर्व्वा श्रीः—a rare beauty or a wonderful goddess of beauty ; श्री means 'beauty', 'wealth' or 'the goddess Laksmi, (श्रीभासम्पत्तिपद्मासु लक्ष्मीः श्रीरिव दृश्यते'). Whatever may be the sense in which the word is used by the विदूषक, the king takes it in

the sense of the goddess Lakshmi as his reply shows. श्रयति पुरुषम् इति श्रीः, श्रि+क्विप् कर्त्तरि (see sl. 31). In sl. 43 truth is suppressed by fiction and drops of perspiration are taken as drops of nectar; but nectar, the Parijata and लक्ष्मी all arose out of the churning of the ocean, hence the presence of one (nectar) suggests by association the presence of the others (सागरिका being taken as लक्ष्मी and her hand a twig of the Parijata). The name सागरिका 'she of the ocean' has an appropriateness here (see Intro.) श्रीः—the विसर्ग is retained in the nom. sing., 'श्रवी-लक्ष्मी-तरी-तन्त्री-क्ष्वी-धी-श्रीणाम् उणादितः। स्त्रीलिङ्गानाम् अमीषां तु न सुलोपः कदाचन॥' पारिजातस्य—पारि+जन्+क्त कर्त्तरि (see Tika); 'पञ्चैते देवतरवो मन्दारः पारिजातकः। सन्तानः कल्पवृक्षश्च पुंसि वा हरिचन्दनम्॥' स्रवति—स्रु+लट् ति (सुस्राव, असुस्रुवत्); it is usually intransitive, but used sometimes transitively as in अमृतस्रुता स्वरेण in Kumar. I. 45. छद्म—a pretext, a cover, छद+मनिन्। अमृत—मृ+क्त भावे=मृतम्; नास्ति मृतं यस्मात् तत्, that which prevents death. यदा पृथुराजभयेन पृथ्वी गौर्भूता तदा देवा इन्द्रं वत्सं कृत्वा हिरण्मयपात्रे अमृतरूपं पयः अदुहन्, तत् तु दुर्व्वाससः शापात् समुद्रमध्यं गतं, पश्चात् समुद्रमथने अमृतपूर्णकलसं गृहीत्वा धन्वन्तरिः उत्थितः इति भारतभागवते। द्रवः—द्रु+अप् (द्रवति, दुद्राव, अदुद्रुवत्); in लुङ्, द्रु, स्रु &c take चङ् by 'णिश्रिद्रुस्रुभ्यः कर्त्तरि चङ्।

सुसंङ्गता—सहि अदक्खिणासि तुमं दाणिं। जा एव्वं भट्टिणा हत्थेण गहिदाबि कोवं ण मुञ्चेसि।

सागरिका—(सभ्रूभङ्गम्) सुसंगदे अज्जबि ण विरमेसि।

राजा—प्रिये सागरिके, अयि, न खलु सखीजने युक्त एवं कोपानुबन्धः कर्त्तुम्।

विदूषकः—भोदि बुभुक्खिदो बम्हणो विअ किं कुप्पसि।

सुसंगता—सहि तुए सह ण बोलइस्सं ।

राजा—अयि कोपने, नैतद्युक्तं समानप्रतिपत्तिषु सखीषु ।

विदूषकः—भोः एसा क्खु अबरा देवी वासवदत्ता ।

(राजा सचकितं सागरिकाया हस्तं मुञ्चति)

सुसंगता—सखि, अदक्षिणासि त्वमिदानीम् । यैवं भर्त्ता हस्तेन गृहीतापि कोपं न मुञ्चसि ।

सागरिका—सुसंगते, अद्यापि न विरमसि ।

विदूषक—भवति, बुभुक्षितो ब्राह्मण इव किं कुप्यसि ।

सुसंगता—सखि, त्वया सह न वक्ष्यामि ।

विदूषक—भोः, एषा खल्वपरा देवी वासवदत्ता ।

সুসং। সখি, তুমি সম্প্রতি অনুদারের ন্যায় হইয়াছ। যে প্রভু কর্ত্তৃক এইরূপে হস্তে গৃহীত হইয়াও কোপ ত্যাগ করিতেছ না।

সাগ। [ভ্রূভঙ্গের সহিত] সুসঙ্গতা, এখনও বিরত হইতেছ না?

রাজা। অয়ি ললনে ; সখীজনের প্রতি এরূপ ক্রোধাধিক্য করা উচিত নহে।

বিদূ। আপনি বুভুক্ষিত ব্রাহ্মণের ন্যায় ক্রোধ করিতেছেন কেন?

সুসং। সখি, তোমার সঙ্গে কথা কহিব না।

রাজা। অয়ি চণ্ডি, সুখদুঃখে সমাবস্থা সখীর প্রতি এরূপ করা উচিত হয় না।

বিদূ। ইনি যে দ্বিতীয় দেবী বাসবদত্তা।

[রাজা চকিতভাবে সাগরিকার হস্তত্যাগ করিলেন]

Susang. You are unfavourable now, friend, who do not give up your anger being thus taken in the hand by our master, the king.

Sagar. [*With frown.*] Don't you stop even now, Susangata?

King. It is not proper and fair to make such persistent anger towards your friends.

Bidu. Why do you get angry like a hungry Brahmin?

Susang. I will not speak with you, friend.

King. O you angry maid, this is not proper with regard to friends who are of the same feeling with you.

Bidu. Here is indeed another Vasavadatta, the queen.
King. [*Gives up the hand of Sagarika in fear.*]

सुसं। 'अदक्षिणा' असरला, यद्वा छन्दाननुवर्त्तिनी। [दक्षिणः सरलोदार-यरच्छन्दानुवर्त्तिषु]।

राजा। 'कोपस्य अनुबन्धः' सातत्यं इति 'कोपानुबन्धः'।

विदू। बुभुक्षा भोजनेच्छा, [सन्नन्तात् भुजधातोः भावे अप्रत्ययः]. ततः बुभुक्षा जाता अस्याः इति 'बुभुक्षिता' क्षुधिता।

राजा। 'समाना' तुल्या 'प्रतिपत्तिः' सुखदुःखवेदना यासां तासु 'समानप्रतिपत्तिषु' समदुःखसुखासु।

NOTES.

अदक्षिणा—adversely disposed, न दक्षिणा (दक्ष + इन कर्त्तरि + टाप्)। मुञ्चसि—मुच् + लट् सि (मुमोच मुमुचे; अमुचत् अमुक्त; मोक्ष्यति—ते; क्त मुक्त)। सभ्रूभङ्गम्—with a frown; भङ्ग—भञ्ज + घञ्। विरमसि—stop; परस्मैपद by 'व्याङ्परिभ्यो रमः' (विरराम; व्यरंसीत्; otherwise रमते; रेमे; अरंस्त); कोपानुबन्धः persistence in (entertaining) angry feelings; अनुबन्धः—अनु + बन्ध् + घञ्। बुभुक्षितः—hungry; भुज + सन् = बुभुक्ष्; बुभुक्ष् + अ = बुभुक्षा; बुभुक्षा + इतच् = बुभुक्षित। बुभुक्षितः ब्राह्मणः इव sounds funny in the mouth of the Brahman विदूषक। वक्ष्यामि—वच् + लृट् स्यामि। कोपने—कोपनं कोपः विद्यते यस्याः सा कोपना (कोपन + अच् अर्श आदित्वात् टाप्), तत्सम्बुद्धौः यद्वा कुप्यति इति कोपना, कुप् + युच् कर्त्तरि + टाप् (by 'क्रुधमन्तार्थेभ्यश्च')। समानप्रतिपत्तिषु—participating in your joys and sorrows. प्रतिपत्ति—sympathy, प्रति + पद् + क्तिन् (पद्यते; पेदे; अपादि अपत्सताम् अपत्सत)। अपरा देवी वासवदत्ता—another of Vasavadatta's stamp. But the king understands it to mean 'here is another, the queen Vasavadatta' and takes fright and relinquishes his hold of Sagarika's hand. सचकितम्—in fright; चकित—चक + क्त भावे, 'प्रियाये चकितं भीतेरस्थानेऽपि भयं महत्' इति उज्ज्वलनीलमणिः।

सागरिका—(ससंभ्रमम्) सुसंगदे किं दाणिं एत्थ करिस्सं।

सुसंगता—सहि एदाए कदलीवीथिआए णिक्कमह्म।

(इति निष्क्रान्ते)

राजा—(पार्श्वतोऽवलोक्य सविस्मयम्) क्वासौ देवी वासवदत्ता।

विदूषकः—भो ण जाणामि क्व सा। मए एसा क्खु अवरा देवी वासवदत्ता अदिदीहरोसदाएत्ति भणिदं।

राजा—धिङ् मूर्ख,

प्राप्ता कथमपि दैवात्कण्ठमनीतैव सा प्रकटरागा।

रत्नावलीव कान्ता मम हस्तादभ्रंशिता भवता ॥४५॥

सागरिका—सुसंगते, किमिदानीमव करिष्यामि।

सुसंगता—सखि, एतया कदलीवीथिकया निष्क्रामावः।

विदूषकः—भोः, न जानामि क्व सा। ममैषा खल्वपरा देवी वासवदत्तातिदीर्घरोषतयेति भणितम्।

সাগ। [ব্যস্তভাবে] সুসঙ্গতা, এখন কি করিব ?

সুসং। এস, এই কদলীবীথিকা দিয়া নিষ্ক্রান্ত হই।

[উভয়ে নিষ্ক্রান্ত]

রাজা। [পার্শ্বের দিকে দৃষ্টিপাত করিয়া, বিস্ময়ের সহিত] দেবী বাসবদত্তা কোথায় ?

বিদূ। তিনি কোথায় তাহা আমি জানি না; অতি দীর্ঘক্রোধ হেতু ইনি দ্বিতীয় দেবী বাসবদত্তা এই কথা বলিয়াছি।

রাজা। ধিক্ মূর্খ! দৈবযোগে কোনরূপে প্রাপ্ত স্পষ্টানুরাগিণী সেই ললনাকে রত্নাবলীর ন্যায় কণ্ঠে গৃহীত না করিতেই তুমি আমার হস্ত হইতে তাহাকে ভ্রষ্ট করাইলে।

Sagar. [*With haste.*] What shall we do in the matter, Susangata ?

Susang. Let us go out, friend, by this avenue of plantain trees.

[*Both exeunt.*]

King. [*Looking about the sides with wonder.*] Where is the queen Vasavadatta?

Bidu. I don't know where she is; on account of her being very angry I said that she was another Vasavadatta, the queen.

King. Fie, you fool!

That loved one with her love manifest, I got somehow through good luck, like a necklace of profuse lustre; but you have made her slip from my hands, without being placed on the neck.

सुसं। 'कदलीनां वीथी' श्रेणिः तया [करणे तृतीया। वीथ्यालिरावलिः पङ्क्तिः श्रेणी लेखास्तु राजयः इत्यमरः]।

विदू। 'अतिदीर्घः रोषः' क्रोधः यस्याः सा 'अतिदीर्घरोषा' तस्याः भावः 'तत्ता' तया। [हेतौ तृतीया]।

राजा। प्राप्तेति। अन्वयः। दैवात् कथमपि प्राप्ता प्रकटरागारत्नावलीव सा कान्ता कण्ठम् अनीता एव भवता मम हस्तात् संश्लिष्टा ॥ ४५ ॥

'दैवात्' पुण्योपचयात् इत्यर्थः 'कथमपि' केनाप्यतर्कितेन उपायेन 'प्राप्ता' लब्धा 'प्रकटः' सुव्यक्तः 'रागः' मयि आसक्तिः यस्याः सा 'प्रकटरागा,' अन्यत्र 'प्रकटः' प्रोज्ज्वलः 'रागः' लौहित्यं यस्याः सा 'प्रकटरागा' [रागस्तु मात्सर्ये लोहितादिषु। क्लेशादावनुरागे च गान्धारादौ नृपेऽपि च इति मेदिनी] प्रोज्ज्वल-लोहितवर्णा 'रत्नानां आवली' श्रेणी इति 'रत्नावली' रत्नमयी हारयष्टिरिव, रत्नावलीति नाम सिंहलेशदुहिता च ध्वन्यते, 'सा कान्ता' प्रिया 'कण्ठं अनीतैव' कण्ठाश्लेषं अनासादितैव 'भवता मम हस्तात् संश्लिष्टा,' वासवदत्ता—भीतिमुत्पाद्य च्यावितः। [अत्र श्लेषनिर्व्याज्यः पूर्णोपमालङ्कारः]।

४५। कथमपि प्राप्तां कण्ठमनीतां तां प्रकटरागां रत्नावलीमिव कान्तां संश्लिष्टवान् भवान्।

NOTES.

किम् इदानीमत्र करिष्यामि—सागरिका and सुसंगता are under the same misapprehension as the king. कदलीवीथिकया—through

rows of plantain trees. निष्क्रामावः—निर् + क्रम् + लट् वस्। अति-दीर्घरोषतया—on account of her anger being long in staying. कथमपि—by chance, unexpectedly. कण्ठम्—is the indirect object and सा is the direct object of नीता (the principal object is put in the १मा विभक्ति in the कर्म्मवाच्य in the case of नी ह्र, कृष, वह by 'प्रधाने नीह्रकृष्वहाम्'; thus अहं तां कण्ठं नीतवान्, मया सा कण्ठं नीता)। प्रकटरागा—displaying her love (to me); *also* (in the case of the jewel necklace) bright red. प्रकट—प्र + कटच् (by संप्रोदश्च कटच्); राग—रञ्ज + घञ्। रत्नावली इव—there is a fun here; a jewel necklace, also, सागरिका whose real name was रत्नावली। कान्ता—the dear one, कम + क्त कर्म्मणि + टाप्। भंशिता—भन्श् + णिच + क्त कर्म्मणि + टाप्। (भन्श्—भंशते भश्यति; बभंशे बभंश; भभंशिष्ट भभश्यत्; क्त भष्ट); made to slip. By saying 'रत्नावली इव' the king says truer than he means.

SCENE II.

Summary :—Curiosity to see the king's नवमालिका draws the queen towards the plantain-house where she meets the king. Gathering from his look that the measures taken by him to make his नवमालिका bear an abundant crop of untimely flowers has succeeded, she stops her proposed visit to it. At this triumph of the king the विदूषकः dances in exultation and drops the picture-board taken charge of by him. An examination of this board discloses to the queen the love affair of सागरिका. Some false explanations are offered by the king and the विदूषक; the queen rejects them and on the pretext of a head-ache abruptly leaves the place in an angry mood in spite of the king's entreaties and efforts to please her. Fearing unpleasant consequences he follows her to the harem to appease her wrath.

(ततः प्रविशति वासवदत्ता काञ्चनमाला च)

वासवदत्ता—हञ्जे कञ्चणमाले, अध केत्तिअदूरे दाणिं अज्जउत्तेण परिगहिदा णोमालिआ।

काञ्चनमाला—एदं कअलीघरं अदिक्कमिअ दीसदि।

वासवदत्ता—ता आदिसेहि मग्गं।

काञ्चनमाला—एदु एदु भट्टिणी।

(इति परिक्रामतः)।

वासवदत्ता—हञ्जे काञ्चनमाले, अथ कियद्दूरे इदानीमार्यपुत्रेण परिगृहीता नवमालिका।

काञ्चनमाला—इदं कदलीगृहमतिक्रम्य दृश्यते।

वासवदत्ता—तदादेशय मार्गम्।

काञ्चनमाला—एतु एतु भर्त्री।

[তাহার পর বাসবদত্তা ও কাঞ্চনমালার প্রবেশ]

বাস। কাঞ্চনমালা আর্য্যপুত্র কর্ত্তৃক গৃহীত সেই নবমালিকা লতা কত দূরে?

কাঞ্চন। ঐত কদলীগৃহের ও দিকে দেখা যাইতেছে।

বাস। তবে পথ দেখাইয়া চল।

কাঞ্চ। দেবি আসুন, আসুন। [উভয়ে গমন করিতে লাগিলেন]

[*Then enter Vasavadatta and Kanchanmala.*]

Vasav. At what distance is now, O Kanchanmala, the Navamalika creeper adopted by my husband?

Kanchan. It is seen on the other side of the Plantain-house.

Vasav. Show me the way.

Kanchan. Come, come, my mistress. [*Both walk*].

राजा—वयस्य, क्वेदानीं प्रियतमा द्रष्टव्या।

काञ्चनमाला—भट्टिणि जह समीवे भट्टा मन्तेदि तह तक्केमि भट्टिणीं एव्व पडिवालअन्तो चिट्ठदि। ता उपसप्पदु भट्टिणी।

वासवदत्ता—(उपसृत्य।) जअदु जअदु अज्जउत्तो।

राजा—(अपवार्य।) वयस्य, प्रच्छादय चित्रफलकम्।

(विदूषको गृहीत्वा कक्षे निक्षिपति)

काञ्चनमाला—भर्त्रि, यथा समीपे भर्ता मन्त्रयते तथा तर्कयामि भर्त्रीमेव परिपालयन्तिष्ठति। तदुपसर्पतु भर्त्री।

वासवदत्ता—जयतु जयत्वार्य्यपुत्रः।

राजा। वयस्य, एखन प्रियतमाके कोथाय देखिते पाइब ?

काञ्चन। देवि, नृपति निकटेइ कथा कहितेछेन ; मने हय आपनारइ प्रतीक्षा करितेछेन। अतएव आपनि उँहार समीपे गमन करुन।

वास। [अग्रसर हइया] आर्य्यपुत्रेर जय हउक।

राजा। [जनान्तिके] वयस्य, चित्रफलक ढाकिया फेल।

[विदूषक ग्रहणपूर्व्वक कक्षे निक्षेप करिल]

King. Where can now, friend, be seen my beloved one ?

Kanchan. As our lord speaks near us, I believe, he stands waiting for you, our mistress. Therefore let your majesty be pleased to advance.

Vasav. [*Advancing*] Victory to my husband !

King. [*Aside.*] Hide the picture-board, my friend.

Bidu. [*Throws it into his armpit, by taking it.*]

काञ्चन। 'प्रतिपालयन्' प्रतीक्षमाणः।

NOTES.

प्रियतमा—अतिशयेन प्रिया इति प्रिय + तमप् + टाप् (by 'अतिशायने तमबिष्ठनौ')। द्रष्टव्या—दृश + तव्यत् कर्म्मणि + टाप्। समीपे—the two rules applicable here are 'ऋक्पूरब्धूः पथामानक्षे' and 'द्व्यन्तर्उपसर्गेभ्योऽप ईत्' ; see under द्वीपात् in sl. 7. परिपालयन्—waiting for, परि + पालि + शतृ ; परिपालयन् तिष्ठति—the present participle formed by शतृ or शानच् with some such verb as स्था, आस् etc. implies that the act is continuing or in progress, as धावन् आस्ते। कक्षे—under the arm.

वासवदत्ता—अज्जउत्त कुसुमिदा णोमालिआ।

राजा—(सविस्मयम्।) देवि, प्रथममागतैरस्माभिस्त्वं चिरयसीति कृत्वा न दृष्टा। तदेहि। समेतावेव तां पश्यावः।

वासवदत्ता—(निर्वर्ण्य।) अज्जउत्तमुहाणुरागादो एव्व जाणिदं जहा कुसुमिदा णोमालिआत्ति। ता ण गमिस्सं।

विदूषकः—भोदि जइ एव्वं ता जिदं अह्मेहिं। (इति बाहू प्रसार्य नृत्यति। कक्षात् पतितं फलकं दृष्ट्वा विषादं नाटयति।

(राजापवार्याङ्गुल्या दर्शयन्वसन्तकमुखं पश्यति)

वासवदत्ता— आर्य्यपुत्र, कुसुमिता नवमालिका।

वासवदत्ता— आर्य्यपुत्रमुखानुरागादेव ज्ञातं यथा कुसुमिता नवमालिकेति। तन्न गमिष्यामि।

विदूषकः—भवति, यद्येवं तज्जितमस्माभिः।

বাস। আর্য্যপুত্র, নবমালিকার পুষ্প প্রস্ফুটিত হইয়াছে কি?

রাজা। [বিস্ময়ের সহিত] দেবি, আমরা প্রথমে আসিয়াও তুমি বিলম্ব করিতেছ এই জন্য দেখি নাই। এস, মিলিত হইয়া দর্শন করিব।

বাস। [নিপুণভাবে অবলোকন করিয়া] আর্য্যপুত্র, আপনার মুখের ভাবেই জানিতে পারিয়াছি যে নবমালিকার পুষ্পোদ্গম হইয়াছে। আর যাইব না।

বিদূ। যদি তাহাই হয় তাহা হইলে আমাদের জয়। [হস্ত প্রসারণ করিয়া নৃত্য করিতে লাগিল, কক্ষ হইতে পতিত ফলক দর্শন করিয়া বিষাদের অভিনয় করিল]

রাজা। [জনান্তিকে, অঙ্গুলীর দ্বারা দেখাইয়া বসন্তকের মুখের দিকে দৃষ্টিপাত করিলেন]

Vasav. Has the Navamalika creeper put forth blossoms, my husband?

King. [*With wonder*]. We have come earlier my queen, but we have not seen it because you are delaying. Come therefore let us see it together.

Vasav. [*Marking attentively*]. Oh my husband, from the colour of your face I have known that the Navamalika has blossomed forth. Therefore I will not go.

Bidu. If it be so, then the victory is ours. [*Dances with outstretched arms, and represents dejection at the sight of the picture-board fallen from under the armpit.*]

[*King aside, pointing with a finger, looks Basantaka in the face.*]

वास । कुसुमानि जातानि अस्याः इति 'कुसुमिता' [तारकादित्वात् इतच्]।

राजा । चिरं करोषि इति 'चिरयसि' [क्रत्याख्याने णिच्]। 'इति क्रत्वा' इति विचिन्त्य, इति हेतोरित्यर्थः। समेता च समेतश्च इति 'समेतौ' [पुमान् स्त्रिया इति पुंलिङ्गैकशेषः। समाङ्पूर्व्वादिणः गत्यर्थत्वात् कर्त्तरि क्तः]। मिलितौ।

वास । 'मुखस्य अनुरागः' रक्तत्वं इति 'मुखानुरागः' तस्मात्, त्वदानने आविर्भूतहर्षलक्षणात्।

राजा । 'अपवार्य्य,' [रहस्यं कथ्यतेऽन्यस्य पराङ्मुखापवारितम् इति दशरूपके अपवारितलक्षणम्]।

NOTES.

प्रथमम्—adv. qualifying आगतैः ; प्रथ + अमच् (by 'प्रथेरमच्')। चिरयसि—are late in coming, चिर + णिच् करोत्यर्थे (चिरि नाम धातु) + लट् सि। इति क्रत्वा—the phrase is often used to mean 'for this reason.' समेतौ—together, joined by each other ; सम् + आ + इ + क्त कर्त्तरि। आर्य्यपुत्रमुखानुरागात्—from the glow of exultation in your face. जितम् अस्माभिः—we have won. जितम्—जि + क्त भावे (जि is intransitive in the sense of उत्कर्षप्राप्ति ; जयति ; जिगाय, जिग्यतुः, जिगयिथ जिगेथ ; अजैषीत्)। प्रसार्य्य—stretching out. प्र + सृ + णिच् + ल्यप्। विषादम्—sadness, वि + सद + घञ् (the change into ष is by 'सदिरप्रतेः')। अपवार्य्य—aside i. e. unobserved by the queen and her attendant.

विदूषकः—(अपवार्य) भो भो, मा कुप्प। एत्थ जाणिस्सं उत्तरं दादुं।

काञ्चनमाला—(फलकं गृहीत्वा) भट्टिणि पेक्ख दाव किं एत्थ चित्तफलए आलिहिदं।

वासवदत्ता—(निर्वर्ण्य स्वगतम्।) अअं अज्जउत्तो। इअं उण साअरिआ। (प्रकाशं राजानं प्रति सकोपहासम्।) अज्जउत्त, केण उण एदं आलिहिदं।

राजा—(सवैलक्ष्यस्मितम्। अपवार्य।) वयस्य, किं ब्रवीमि।

विदूषकः—(अपवार्य।) भो मा चिन्तेहि। अहं उत्तरं दाइस्सं। (प्रकाशम्। वासवदत्तां प्रति।) भोदि, मा अस्सधा संभावेहि। अप्पा किल दुक्खेण आलिहीअदित्ति मम वअणं सुणिअ पिअवअस्सेण एदं आलेक्खविस्साणं दंसिदं।

राजा—यथाह वसन्तकस्तथैवैतत्।

विदूषकः—भो भोः, मा कुप्य। अत्र त्रासाम्युत्तरं दातुम्।

काञ्चनमाला—भर्त्रि, प्रेक्षस्व तावत्किमत्र चित्रफलके आलिखितम्।

वासवदत्ता—अयं आर्य्यपुत्रः। इयं पुनः सागरिका। आर्य्यपुत्र। केन पुनरिदं आलिखितम्।

विदूषकः—भोः, मा चिन्तय। अहमुत्तरं दास्यामि। भवति, मान्यथा संभावय। आत्मा किल दुःखेनालिख्यत इति मम वचनं श्रुत्वा प्रियवयस्येनेदमालेख्य-विज्ञानं दर्शितम्।

বিদূ। [জনান্তিকে] ক্রোধ করিবেন না, এ বিষয়ে উত্তর দিতে জানি।

কাঞ্চন। [চিত্রফলক গ্রহণ করিয়া] দেবি, দেখুন এই চিত্রফলকে কি অঙ্কিত রহিয়াছে।

বাস। [নিপুণভাবে দেখিয়া স্বগত] ইনি আর্য্যপুত্র ; এ সাগরিকা। [প্রকাশ্যে রাজার প্রতি ক্রোধ ও হাস্যের সহিত] আর্য্যপুত্র কে এ চিত্র অঙ্কিত করিয়াছে ?

রাজা। [লজ্জা ও স্মিতপূর্ব্বক] বয়স্য, কি বলি ?

বিদূ। [জনান্তিকে] চিন্তা করিবেন না, আমি উত্তর দিতেছি। [প্রকাশ্যে]

[বাসবদত্তার প্রতি] অন্য কিছু মনে করিবেন না, "নিজ আকৃতি অতি কষ্টেই লোকে অঙ্কিত করিতে পারে" আমার এই বাক্য শুনিয়া প্রিয় বয়স্য নিজের শিল্পনৈপুণ্য এখানে দেখাইয়াছেন।

রাজা। বসন্তক যাহা বলিল, তাহা সত্য।

Bidu. [*Aside*] Don't be angry, I know how to reply in the matter.

Kanchan. [*Taking up the picture-board.*] Behold, my lady, what is portrayed here in this picture-board.

Vasav. [*Looking attentively, aside.*] This is my husband, but this is Sagarika.

[*Aloud with anger and laugh.*] By whom has it been portrayed, my husband ?

King. [*With shame and smile, aside.*] What shall I say, friend ?

Bidu. [*Aside.*] Don't mind, I will give the reply. [*Aloud to Vasavadatta*] Don't think it otherwise, your ladyship. My friend has shown his skill in painting, on hearing from me that one finds it difficult to draw his own likeness.

King. It is just as Basantaka has put it.

राजा। 'वैलक्ष्य'' लज्जा 'स्मित' मन्दः हासः ताभ्यां 'सह' वर्त्तमानं इति 'सवैलक्ष्यस्मितम्'।

विदू। 'आत्मा किल दुःखेन आलिख्यते' आत्मनः प्रतिकृतेः स्वयमङ्कनं न सुकरं। 'आलिख्यविज्ञानं' आलिख्ये चित्रणविषये विज्ञानं वैदग्ध्यं नैपुण्यमिति यावत् इति 'आलिख्यविज्ञानम्' शिल्पनैपुण्यम्।

NOTES.

कुप्य—कुप् to be angry + लोट् हि। ज्ञास्यामि उत्तरं दातुम्—I shall manage to render an explanation. सवैलक्ष्यस्मितम्—wearing a countenance of being ashamed and with a simle. आत्मा किल दुःखेन आलिख्यते—one can hardly portray one's ownself ; दुःखेन—प्रकृत्यादिभ्यश्चेति तृतीया (virtually an adverb). श्रुत्वा—श्रु + क्त्वाच् (शृणोति ; शुश्राव, शुश्रोथ ; अश्रौषीत् ; णिच् श्रावयति)। आलिख्यविज्ञानम् – knowledge of or skill in painting.

वासवदत्ता—(फलकं निर्दिश्य।) अज्जउत्त एसाबि जा अबरा तुह समीवे आलिहिदा ता किं अज्जवसन्तअस्स विस्साणं।

राजा—(सवैलक्ष्यस्मितम्।) देवि, अलमन्यथाशङ्कया। इयं हि कापि कन्यका स्वचेतसैव परिकल्प्य लिखिता। न तु दृष्टपूर्वा।

विदूषकः—सच्चं सबामि वच्छसुत्तेण जह कदापि अच्छेहिं ईदिसो दिट्ठपूव्वा।

काञ्चनमाला—(अपवार्य।) भट्टिणि कदाबि ईदिसं उण घुणक्खरंबि संवददि जेव्वा ता अलं कोबिदेण।

वासवदत्ता—(अपवार्य।) अइ उजुए, एदस्स वक्कभणिदाइं ण आणासि। वसन्तओ क्खु एसो। (प्रकाशम्। राजानं प्रति।) अज्जउत्त, मम उण एदं चित्तं पेक्खन्तीए सीसवेअणा समुप्पण्णा। ता सुहं चिट्ठदु अज्जउत्तो। अहं गमिस्सं। (इत्युत्थाय गन्तुमिच्छति।)

वासवदत्ता—आर्यपुत्र, एषापि यापरा तव समीपे आलिखिता तत्किमार्यवसन्तकस्य विज्ञानम्।

विदूषकः—सत्यं शपे वत्सवत्रेण यदि कदाप्यस्माभिरीदृशी दृष्टपूर्वा।

काञ्चनमाला—भर्त्तिः कदापीदृशं पुनर्घुणाक्षरमपि संवदत्येव। तदलं कुपितेन।

वासवदत्ता—अयि ऋजुके, एतस्य वक्रभणितानि न जानासि। वसन्तकः खल्वेषः। आर्यपुत्र, मम पुनरिदं चित्रं प्रेक्षमाणायाः शीर्षवेदना समुत्पन्ना। तत्सुखं तिष्ठत्वार्यपुत्रः अहं गमिष्यामि।

বাস। [ফলক দেখিয়া] আর্য্যপুত্র, এই যে আর একজনকে আপনার সমীপে দেখিতেছি, এ কি আর্য্য বসন্তকের বিজ্ঞান?

রাজা। [লজ্জা ও ঈষৎ হাস্যের সহিত]:দেবি, অন্যথা মনে ক'রো না; কোন একজন অপরিজ্ঞাত কন্যা মনে মনে উদ্ভাবিত করিয়া অঙ্কিত করিয়াছি। পূর্ব্বে ইহাকে কখনও দেখি নাই।

বিদূ। এই যজ্ঞোপবীত স্পর্শ করিয়া শপথ করিতেছি; যদি আমরা কখনও এ রূপ পূর্ব্বে দৃষ্ট করিয়া থাকি।

কাঞ্চন। [জনান্তিকে] দেবি, এরূপ ঘুণাক্ষর সাদৃশ্য কখন কখন হইয়া থাকে। কোপ করিবেন না।

বাস। [জনান্তিকে] অয়ি সরলে, ইহার বক্রভাষিত তুমি বুঝিতে পারিতেছ না। এ যে বসন্তক। [প্রকাশ্যে রাজার প্রতি] আর্য্যপুত্র, এই চিত্রফলক দেখিয়া আমার শিরঃপীড়া উপস্থিত হইয়াছে। তা আর্য্যপুত্র সুখে থাকুন, আমি যাই [উত্থানপূর্ব্বক গমন করিতে ইচ্ছা করিলেন।]

Vasav. [*Looking at the picture-board.*] Is this woman, who is drawn by your side, my husband, the skill of the noble Basantaka?

King. [*With shame and smile.*] Don't suspect it otherwise, my queen. This is some unknown maiden drawn by me picturing her in my imagination; but never seen before.

Bidu. By my sacred thread I swear, if we ever have seen her before.

Kanchan. [*Aside.*] Sometimes indeed such accidental coincidence takes place. Therefore, away with anger.

Vasav. [*Aside.*] Oh you simple one, you don't know the wily and equivocal saying of him. He is Basantaka. [*Aloud to the king.*] Looking at this picture, I have got headache, my husband. May my husband be at ease; I will go [*standing up wishes to depart.*]

राजा। 'स्वचेतसैव परिकल्प्य' स्वेच्छया इत्यर्थः 'लिखिता' सुसङ्गतयेति आशयः; 'न मया दृष्टपूर्व्वा,' चिरदर्शनात् पूर्व्वं न मया प्रत्यक्षीकृता। इयं हि

sternness. त्यक्ता—त्यज + क्त्वाच् (त्यजति ; तत्याज ; अत्याक्षीत् ; त्यक्ष्यति)। त्वरां—त्वर् + अङ् भावे (त्वरते ; तत्वरे ; अत्वरिष्ट)। व्रज—व्रज + लोट् हि (लुङ् अव्राजीत्) पदैः—हेतौ तृतीया ; स्खलितैः—स्खल् + क्त कर्त्तरि (स्खलति ; चस्खाल ; अस्खालीत्) ; स्खलितैः पदैः = पदस्खलनैः (concrete for the abstract ; cf. शुश्रूषमाणां ताम् = तस्याः शुश्रूषाम् in Kumar. I. 59). खेदम्—pain, खिद् + घञ् (खिद्यते ; चिखिदे ; अखित्त ; also of the रुधादि class खिन्ते etc.). नितराम्—adv. qualifying गमिष्यति, नि + तरप with आमु ('किमेत्तिङ्व्ययघात् आम्द्रव्यप्रकर्षे' as कितमाम्, प्राह्णेतमाम्, पचतितमाम्, उच्चैस्तमाम्। द्रव्यप्रकर्षे उच्चैस्तमः तरुः)।

सुसंगता—भट्टा, अदिकोपणा क्खु एसा। ता अग्गहत्थेण गेह्निअ पसादेहि णं।

राजा—(सानन्दम्)। यथाह भवती। (सागरिकां हस्ते गृहीत्वा स्पर्शसुखं नाटयति।)

विदूषकः—भोः, एसा क्खु तुए अपुव्वा सिरी समासादिदा।

राजा—वयस्य, सत्यम्।

श्रीरेषा पाणिरप्यस्याः पारिजातस्य पल्लवः।
कुतोऽन्यथा स्रवत्येष स्वेदच्छद्मामृतद्रवः॥ ४४॥

सुसंगता—भर्तः, अतिकोपना खल्वेषा। तदग्रहस्तेन गृहीत्वा प्रसादयैनाम्।

विदूषकः—भोः, एषा खलु त्वया अपूर्वा श्रीः समासादिता।

সুসং। প্রভু, এ অতি কোপনা, অতএব ইহার হস্তাগ্রে ধারণ করিয়া ইহাকে প্রসন্ন করুন।

রাজা। [আনন্দের সহিত] তুমি যেরূপ বলিতেছ। [সাগরিকাকে হস্তে ধারণ করিয়া স্পর্শসুখের অভিনয় করিলেন]

বিদূ। বয়স্য, আপনি অপূর্ব্ব শ্রী প্রাপ্ত হইয়াছেন।

রাজা। বয়স্য, সত্য। ইনি স্বয়ং শ্রী ; ইঁহার পাণি পারিজাতের পল্লব। নতুবা ঘর্ম্মচ্ছলে অমৃতবিন্দু ক্ষরণ করিবে কেন ?

Susang. She is a highly angry woman, my lord. Therefore propitiate her by taking her by the fore-hand.

King. [*With joy.*] As you say. [*Taking hold of Sagarika by the hand represents the pleasure of touch.*]

Bidu. Oh ! you have got a wonderful goddess of beauty.

King. Quite true, friend.

She is indeed the goddess of beauty and wealth ; and her hand is shoot of the celestial tree *parijata.* How could, otherwise these drops of ambrosia be falling under the pretext of sweat ?

राजा। अन्वयः। एषा श्रीः, अस्याः पाणिः अपि पारिजातस्य पल्लवः अन्यथा एषः स्वेदच्छद्मामृतद्रवः कुतः स्रवति ॥ ४४ ॥

'एषा' इयं स्त्रीः श्रीः लक्ष्मी, 'अस्याः पाणिः पारिजातस्य' नन्दनतरोः 'पल्लवः'। अन्यथा 'एषः' 'स्वेदः' घर्म्मएव 'छद्म' छलं यस्य सः 'स्वेदछद्मा', तथोक्तः 'अमृतद्रवः अमृतनिष्यन्दः 'कुतः' कस्मात् 'स्रवति' गलति। अस्याः पाणे गलन्नयं अमृतविन्दुरेव न स्वेदद्रवः। [इत्यपह्नुति]। सागरमन्थनेन लक्ष्मीः पारिजातादयः देवतरवः अमृतं च लब्धानि। स्वेदव्याजामृतसाहचर्य्यात् अत्र लक्ष्मीपारिजातयोरपि उपस्थानत्वेनोहनम् ॥ पारि समुद्रे जातः इति 'पारिजातः' [तत्पुरुषे कृति बहुलम् इति सप्तम्याः अलुक्। रूपकानुप्राणित अपह्नुतिरलङ्कारः। प्रकृतं प्रतिषिध्यान्यत् स्थाप्यते यत्त्वपह्नुतिः]।

४४। अनया श्रिया भूयते, अस्याः पाणिना पल्लवेन भूयते। अन्यथा अमृतद्रवेण कथं स्रूयते।

NOTES.

अतिकोपना—very ireful ; अति कोपनं कोपः यस्याः सा (कुप् + ल्युट् भावे = कोपन, anger)। अग्रहस्तेन—see under पादाग्र in sl. 1. अपूर्व्वा श्रीः—a rare beauty or a wonderful goddess of beauty ; श्री means 'beauty', 'wealth' or 'the goddess Laksmi, (श्रीभासम्पत्ति-पद्मासु लक्ष्मीः श्रीरिव दृश्यते'). Whatever may be the sense in which the word is used by the विदूषक, the king takes it in

the sense of the goddess Lakshmi as his reply shows. श्रयति पुरुषम् इति श्रीः, श्रि + क्विप् कर्त्तरि (see sl. 31). In sl. 43 truth is suppressed by fiction and drops of perspiration are taken as drops of nectar ; but nectar, the Parijata and लक्ष्मी all arose out of the churning of the ocean, hence the presence of one (nectar) suggests by association the presence of the others (सागरिका being taken as लक्ष्मी and her hand a twig of the Parijata). The name सागरिका 'she of the ocean' has an appropriateness here (see Intro.) श्रीः—the विसर्ग is retained in the nom. sing., 'अवी-लक्ष्मी-तरी-तन्त्री-क्री-धी-श्रीणाम् षणादितः। स्त्रीलिङ्गानाम् अमीषां तु न सुलोपः कदाचन ॥' पारिजातस्य—पारि + जन् + क्त कर्त्तरि (see Tika) ; 'पञ्चैते देवतरवो मन्दारः पारिजातकः। सन्तानः कल्पवृक्षश्च पुंसि वा हरिचन्दनम् ॥' स्रवति—स्रु + लट् ति (सुस्राव, असुस्रुवत्) ; it is usually intransitive, but used sometimes transitively as in अमृतस्रुता स्वरेण in Kumar. I. 45. कृत्स्न—a pretext, a cover, कृत् + मनिन्। अमृत—मृ + क्त भावे = मृतम् ; नास्ति मृतं यस्मात् तत्, that which prevents death. यदा पृथुराजभयेन पृथ्वी गौर्भूता तदा देवा इन्द्रवत्सं कृत्वा हिरण्मयपात्रे अमृतरूपं पयः अदुहन्, तत् तु दुर्व्वाससः शापात् समुद्रमध्यं गतं, पश्चात् समुद्रमथने अमृतपूर्णकलसं गृहीत्वा धन्वन्तरिः उत्थितः इति भारतभागवते। द्रवः—द्रु + अप् (द्रवति, दुद्राव, अदुद्रुवत्) ; in लुङ्, द्रु, स्रु &c take चङ् by 'णिश्रिद्रुस्रुभ्यः कर्त्तरि चङ्।

सुसङ्गता—सहि अदक्खिणासि तुमं दाणिं। जा एव्वं भट्टिणा हत्थेण गहिदाबि कोबं ण मुञ्चेसि।

सागरिका—(सभ्रूभङ्गम्) सुसंगदे अज्जबि ण विरमेसि।

राजा—प्रिये सागरिके, अयि, न खलु सखीजने युक्त एवं कोपानुबन्धः कर्त्तुम्।

विदूषकः—भोदि बुभुक्खिदो बम्हणो विअ किं कुप्पसि।

सुसंगता—सहि तुए सह ण बोलइस्सं ।

राजा—अयि कोपने, नैतद्युक्तं समानप्रतिपत्तिषु सखीषु ।

विदूषकः—भोः एसा क्खु अवरा देवी वासवदत्ता ।

(राजा सचकितं सागरिकाया हस्तं मुञ्चति)

सुसंगता—सखि, अदक्षिणासि त्वमिदानीम् । यैवं भर्त्ता हस्तेन गृहीतापि कोपं न मुञ्चसि ।

सागरिका—सुसंगते, अद्यापि न विरमसि ।

विदूषक—भवति, बुभुक्षितो ब्राह्मण इव किं कुप्यसि ।

सुसंगता—सखि, त्वया सह न वक्ष्यामि ।

विदूषक—भोः, एषा खल्वपरा देवी वासवदत्ता ।

সুসং। সখি, তুমি সম্প্রতি অনুদারের ন্যায় হইয়াছ। যে প্রভু কর্ত্তৃক এইরূপে হস্তে গৃহীত হইয়াও কোপ ত্যাগ করিতেছ না।

সাগ। [ভ্রূভঙ্গের সহিত] সুসঙ্গতা, এখনও বিরত হইতেছ না?

রাজা। অয়ি ললনে ; সখীজনের প্রতি এরূপ ক্রোধাধিক্য করা উচিত নহে।

বিদূ। আপনি বুভুক্ষিত ব্রাহ্মণের ন্যায় ক্রোধ করিতেছেন কেন?

সুসং। সখি, তোমার সঙ্গে কথা কহিব না।

রাজা। অয়ি চণ্ডি, সুখদুঃখে সমাবস্থা সখীর প্রতি এরূপ করা উচিত হয় না।

বিদূ। ইনি যে দ্বিতীয় দেবী বাসবদত্তা।

[রাজা চকিতভাবে সাগরিকার হস্তত্যাগ করিলেন]

Susang. You are unfavourable now, friend, who do not give up your anger being thus taken in the hand by our master, the king.

Sagar. [*With frown.*] Don't you stop even now, Susangata?

King. It is not proper and fair to make such persistent anger towards your friends.

Bidu. Why do you get angry like a hungry Brahmin?

Susang. I will not speak with you, friend.

King. O you angry maid, this is not proper with regard to friends who are of the same feeling with you.

Bidu. Here is indeed another Vasavadatta, the queen.

King. [*Gives up the hand of Sagarika in fear.*]

सुसं। 'अदक्षिणा' असरला, यद्वा छन्दाननुवर्त्तिनी। [दक्षिणः सरलीदारपरच्छन्दानुवर्त्तिषु]।

राजा। 'कोपस्य अनुबन्धः' सातत्यं इति 'कोपानुबन्धः'।

विदू। बुभुक्षा भोजनेच्छा, [सन्नन्तात् भुजधातोः भावे अप्रत्ययः] ततः बुभुक्षा जाता अस्याः इति 'बुभुक्षिता' क्षुधिता।

राजा। 'समाना' तुल्या 'प्रतिपत्तिः' सुखदुःखवेदना यासां तासु 'समानप्रतिपत्तिषु' समदुःखसुखासु।

NOTES.

अदक्षिणा—adversely disposed, न दक्षिणा (दक्ष + इन कर्त्तरि + टाप्)। मुञ्चसि—मुच् + लट् सि (मुमोच मुमुचे; अमुचत् अमुक्त; मोक्ष्यति—ते; क्त मुक्त)। सभ्रूभङ्गम्—with a frown; भङ्ग—भञ्ज + घञ्। विरमसि—stop; परस्मैपद by 'व्याङ्परिभ्यो रमः' (विरराम; व्यरंसीत्; otherwise रमते; रेमे; अरंस्त); कोपानुबन्धः persistence in (entertaining) angry feelings; अनुबन्धः—अनु + बन्ध् + घञ्। बुभुक्षितः—hungry; भुज + सन् = बुभुक्ष्; बुभुक्ष् + अ = बुभुक्षा; बुभुक्षा + इतच् = बुभुक्षित। बुभुक्षितः ब्राह्मणः इव sounds funny in the mouth of the Brahman विदूषक। वक्ष्यामि—वच् + लृट् स्यामि। कोपने—कोपनं कोपः विद्यते यस्याः सा कोपना (कोपन + अच् अर्श आदित्वात् टाप्), तत्सम्बुद्धौ; यद्वा कुप्यति इति कोपना, कुप् + युच् कर्त्तरि + टाप् (by 'क्रुधमन्तार्थेभ्यश्च')। समानप्रतिपत्तिषु—participating in your joys and sorrows. प्रतिपत्ति—sympathy, प्रति + पद् + क्तिन् (पद्यते; पेदे; अपादि अपत्सताम् अपत्सत)। अपरा देवी वासवदत्ता—another of Vasavadatta's stamp. But the king understands it to mean 'here is another, the queen Vasavadatta' and takes fright and relinquishes his hold of Sagarika's hand. सचकितम्—in fright; चकित—चक + क्त भावे, 'प्रियाग्रे चकितं भीतेरस्थानेऽपि भयं महत्' इति उज्ज्वलनीलमणिः।

सागरिका—(ससंभ्रमम्) सुसंगदे किं दाणिं एत्थ करिस्सं।

सुसंगता—सहि एदाए कदलीवीथिआए णिक्कमह्म।

(इति निष्क्रान्ते)

राजा—(पार्श्वतोऽवलोक्य सविस्मयम्) क्वासौ देवी वासवदत्ता।

विदूषकः—भो ण जाणामि क्व सा। मए एसा क्खु अवरा देवी वासवदत्ता अदिदीहरोसदाएत्ति भणिदं।

राजा—धिङ् मूर्ख,

प्राप्ता कथमपि दैवात्कण्ठमनीतैव सा प्रकटरागा।

रत्नावलीव कान्ता मम हस्तादुभ्रंशिता भवता ॥४५॥

सागरिका—सुसंगते, किमिदानीमव करिष्यामि।

सुसंगता—सखि, एतया कदलीवीथिकया निष्क्रामावः।

विदूषकः—भोः, न जानामि क्व सा। ममैषा खल्वपरा देवी वासवदत्तातिदीर्घरोषतयेति भणितम्।

সাগ। [ব্যস্তভাবে] সুসঙ্গতা, এখন কি করিব ?

সুসং। এস, এই কদলীবীথিকা দিয়া নিষ্ক্রান্ত হই।

[উভয়ে নিষ্ক্রান্ত]

রাজা। [পার্শ্বের দিকে দৃষ্টিপাত করিয়া, বিস্ময়ের সহিত] দেবী বাসবদত্তা কোথায় ?

বিদূ। তিনি কোথায় তাহা আমি জানি না ; অতি দীর্ঘক্রোধ হেতু ইনি দ্বিতীয় দেবী বাসবদত্তা এই কথা বলিয়াছি।

রাজা। ধিক্ মূর্খ! দৈবযোগে কোনরূপে প্রাপ্ত স্পষ্টানুরাগিণী সেই ললনাকে রত্নাবলীর ন্যায় কণ্ঠে গৃহীত না করিতেই তুমি আমার হস্ত হইতে তাহাকে ভ্রষ্ট করাইলে।

Sagar. [*With haste,*] What shall we do in the matter, Susangata ?

Susang. Let us go out, friend, by this avenue of plantain trees.
[*Both exeunt.*]

King. [*Looking about the sides with wonder.*] Where is the queen Vasavadatta ?

Bidu. I don't know where she is ; on account of her being very angry I said that she was another Vasavadatta, the queen.

King. Fie, you fool !

That loved one with her love manifest, I got somehow through good luck, like a necklace of profuse lustre ; but you have made her slip from my hands, without being placed on the neck.

सुसं। 'कदलीनां वीथी' श्रेणिः तया [करणे तृतीया। वीथ्यालिरावलिः पङ्क्तिः श्रेणी लेखास्तु राजयः इत्यमरः]।

विदू। 'अतिदीर्घः रोषः' क्रोधः यस्याः सा 'अतिदीर्घरोषा' तस्याः भावः 'तत्ता' तया। [हेतौ तृतीया]।

राजा। प्राप्तेति। अन्वयः। दैवात् कथमपि प्राप्ता प्रकटरागारत्नावलीव सा कान्ता कण्ठम् अनीता एव भवता मम हस्तात् भ्रंशिता ॥ ४५ ॥

'दैवात्' पुण्योपचयात् इत्यर्थः 'कथमपि' केनाप्यतर्कितेन उपायेन 'प्राप्ता' लब्धा 'प्रकटः' सुव्यक्तः 'रागः' मयि आसक्तिः यस्याः सा 'प्रकटरागा,' अन्यत्र 'प्रकटः' प्रोज्ज्वलः 'रागः' लौहित्यं यस्याः सा 'प्रकटरागा' [रागस्तु मात्सर्ये लौहितादिषु। क्लेशादावनुरागे च गान्धारादौ नृपेऽपि च इति मेदिनी] प्रोज्ज्वललौहितवर्णा 'रत्नानां आवली' श्रेणी इति 'रत्नावली' रत्नमयी हारयष्टिरिव, रत्नावलीति नाम सिंहलेशदुहिता च ध्वन्यते, 'सा कान्ता' प्रिया 'कण्ठं अनीतैव' कण्ठाश्लेषं अनासादितैव 'भवता मम हस्तात् भ्रंशिता,' वासवदत्ता—भीतिमुत्पाद्य च्यावितेव। [अत्र श्लेषनिर्व्याह्यः पूर्णोपमालङ्कारः]।

४५। कथमपि प्राप्तां कण्ठमनीतां तां प्रकटरागां रत्नावलीमिव कान्तां भ्रंशितवान् भवान्।

NOTES.

किम् इदानीमत्र करिष्यामि—सागरिका and सुसंगता are under the same misapprehension as the king. कदलीवीथिकया—through

rows of plantain trees. निष्क्रामावः—निर् + क्रम् + लट् वस्। अति-दीर्घरोषतया—on account of her anger being long in staying. कथमपि—by chance, unexpectedly. कण्ठम्—is the indirect object and सा is the direct object of नीता (the principal object is put in the १मा विभक्ति in the कर्म्मवाच्य in the case of नी हृ, कृष, वह by 'प्रधाने नीहृकृष्वहाम्'; thus अहं तां कण्ठं नीतवान्, मया सा कण्ठं नीता)। प्रकटरागा—displaying her love (to me); *also* (in the case of the jewel necklace) bright red. प्रकट—प्र + कटच् (by संप्रोदश कटच्); राग—रञ्ज + घञ्। रत्नावली इव—there is a fun here; a jewel necklace, also, सागरिका whose real name was रत्नावली। कान्ता—the dear one, कम + क्त कर्म्मणि + टाप्। भंशिता—भन्श् + णिच + क्त कर्म्मणि + टाप्। (भन्श्—भंशते भश्यति; वभंशे वभंश; अभंशिष्ट अभश्यत्; क्त भष्ट); made to slip. By saying 'रत्नावली इव' the king says truer than he means.

SCENE II.

Summary :—Curiosity to see the king's नवमालिका draws the queen towards the plantain-house where she meets the king. Gathering from his look that the measures taken by him to make his नवमालिका bear an abundant crop of untimely flowers has succeeded, she stops her proposed visit to it. At this triumph of the king the विदूषक: dances in exultation and drops the picture-board taken charge of by him. An examination of this board discloses to the queen the love affair of सागरिका. Some false explanations are offered by the king and the विदूषक; the queen rejects them and on the pretext of a head-ache abruptly leaves the place in an angry mood in spite of the king's entreaties and efforts to please her. Fearing unpleasant consequences he follows her to the harem to appease her wrath.

(ततः प्रविशति वासवदत्ता काञ्चनमाला च)

वासवदत्ता—हञ्जे कञ्चणमाले, अध केत्तिअदूरे दाणिं अज्जउत्तेण परिगहिदा णोमालिआ।

काञ्चनमाला—एदं कअलीघरं अदिक्कमिअ दीसदि।

वासवदत्ता—ता आदिसेहि मग्गं।

काञ्चनमाला—एदु एदु भट्टिणी।

(इति परिक्रामतः)।

वासवदत्ता—हञ्जे काञ्चनमाले, अथ कियद्दूर इदानीमार्यपुत्रेण परिगृहीता नवमालिका।

काञ्चनमाला—इदं कदलीगृहमतिक्रम्य दृश्यते।

वासवदत्ता—तदादेशय मार्गम्।

काञ्चनमाला—एतु एतु भर्त्री।

[তাহার পর বাসবদত্তা ও কাঞ্চনমালার প্রবেশ]

বাস। কাঞ্চনমালা আর্য্যপুত্র কর্ত্তৃক গৃহীত সেই নবমালিকা লতা কত দূরে?

কাঞ্চন। ঐত কদলীগৃহের ও দিকে দেখা যাইতেছে।

বাস। তবে পথ দেখাইয়া চল।

কাঞ্চ। দেবি আসুন, আসুন। [উভয়ে গমন করিতে লাগিলেন]

[*Then enter Vasavadatta and Kanchanmala.*]

Vasav. At what distance is now, O Kanchanmala, the Navamalika creeper adopted by my husband?

Kanchan. It is seen on the other side of the Plantain house.

Vasav. Show me the way.

Kanchan. Come, come, my mistress. [*Both walk*].

राजा—वयस्य, क्वेदानीं प्रियतमा द्रष्टव्या।

काञ्चनमाला—भट्टिणि जह समीवे भट्टा मन्तेदि तह तक्केमि भट्टिणीं एव्व पडिवालअन्तो चिट्ठदि। ता उपसप्पदु भट्टिणी।

वासवदत्ता—(उपसृत्य।) जअदु जअदु अज्जउत्तो।

राजा—(अपवार्य।) वयस्य, प्रच्छादय चित्रफलकम्।

(विदूषकी गृहीला कक्षे निक्षिपति)

काञ्चनमाला—भर्त्रि, यथा समीपे भर्ता मन्त्रयते तथा तर्कयामि भर्त्रीमेव परिपालयन्तिष्ठति। तदुपसर्पतु भर्त्री।

वासवदत्ता—जयतु जयत्वार्य्यपुत्रः।

राजा। वयस्य, এখন প্রিয়তমাকে কোথায় দেখিতে পাইব ?

কাঞ্চন। দেবি, নৃপতি নিকটেই কথা কহিতেছেন ; মনে হয় আপনারই প্রতীক্ষা করিতেছেন। অতএব আপনি উঁহার সমীপে গমন করুন।

বাস। [অগ্রসর হইয়া] আর্য্যপুত্রের জয় হউক।

রাজা। [জনান্তিকে] বয়স্য, চিত্রফলক ঢাকিয়া ফেল।

[বিদূষক গ্রহণপূর্ব্বক কক্ষে নিক্ষেপ করিল]

King. Where can now, friend, be seen my beloved one ?

Kanchan. As our lord speaks near us, I believe, he stands waiting for you, our mistress. Therefore let your majesty be pleased to advance.

Vasav. [*Advancing*] Victory to my husband !

King. [*Aside.*] Hide the picture-board, my friend.

Bidu. [*Throws it into his armpit, by taking it.*]

काञ्चन। 'प्रतिपालयन्' प्रतीक्षमाणः।

NOTES.

प्रियतमा—अतिशयेन प्रिया इति प्रिय + तमप् + टाप् (by 'अतिशायने तमबिष्ठनौ')। द्रष्टव्या—दृश + तव्यत् कर्म्मणि + टाप्। समीपे—the two rules applicable here are 'ऋक्पूरब्धूः पथाम् आनक्षे' and 'द्व्यन्तर्-उपसर्गेभ्योऽपऊत्' ; see under द्वीपात् in sl. 7. परिपालयन्—waiting for, परि + पालि + शतृ ; परिपालयन् तिष्ठति—the present participle formed by शतृ or शानच् with some such verb as स्था, आस् etc. implies that the act is continuing or in progress, as धावन् आस्ते। कक्षे—under the arm.

वासवदत्ता—अज्जउत्त कुसुमिदा णोमालिआ।

राजा—(सविस्मयम्।) देवि, प्रथममागतैरस्माभिस्त्वं चिरयसीति ज्ञात्वा न दृष्टा। तदेहि। समेतावेव तां पश्यावः।

वासवदत्ता—(निर्वर्ण्य।) अज्जउत्तमुहाणुरागादो एव्व आणिदं जहा कुसुमिदा णोमालिआत्ति। ता ण गमिस्सं।

विदूषकः—भोदि जइ एव्वं ता जिदं अह्मेहिं। (इति बाहू प्रसार्य नृत्यति। कक्षात् पतितं फलकं दृष्ट्वा विषादं नाटयति।

(राजापवार्याङ्गुल्या दर्शयन्वसन्तकमुखं पश्यति)

वासवदत्ता—आर्य्यपुत्र, कुसुमिता नवमालिका।

वासवदत्ता—आर्य्यपुत्रमुखानुरागादेव ज्ञातं यथा कुसुमिता नवमालिकेति। तन्न गमिष्यामि।

विदूषकः—भवति, यद्येवं तज्जितमस्माभिः।

বাস। আর্য্যপুত্র, নবমালিকার পুষ্প প্রস্ফুটিত হইয়াছে কি?

রাজা। [বিস্ময়ের সহিত] দেবি, আমরা প্রথমে আসিয়াও তুমি বিলম্ব করিতেছ এই জন্য দেখি নাই। এস, মিলিত হইয়া দর্শন করিব।

বাস। [নিপুণভাবে অবলোকন করিয়া] আর্য্যপুত্র, আপনার মুখের ভাবেই জানিতে পারিয়াছি যে নবমালিকার পুষ্পোদ্গম হইয়াছে। আর যাইব না।

বিদূ। যদি তাহাই হয় তাহা হইলে আমাদের জয়। [হস্ত প্রসারণ করিয়া নৃত্য করিতে লাগিল, কক্ষ হইতে পতিত ফলক দর্শন করিয়া বিষাদের অভিনয় করিল]

রাজা। [জনান্তিকে, অঙ্গুলীর দ্বারা দেখাইয়া বসন্তকের মুখের দিকে দৃষ্টিপাত করিলেন]

Vasav. Has the Navamalika creeper put forth blossoms, my husband?

King. [*With wonder*]. We have come earlier my queen, but we have not seen it because you are delaying. Come therefore let us see it together.

Vasav. [*Marking attentively*]. Oh my husband, from the colour of your face I have known that the Navamalika has blossomed forth. Therefore I will not go.

Bidu. If it be so, then the victory is ours. [*Dances with outstretched arms, and represents dejection at the sight of the picture-board fallen from under the armpit.*]

[*King aside, pointing with a finger, looks Basantaka in the face.*]

वास । कुसुमानि जातानि अस्याः इति 'कुसुमिता' [तारकादित्वात् इतच्]।

राजा । चिरं करोषि इति 'चिरयसि' [क्रत्याख्याने णिच्]। 'इति क्रत्वा' इति विचिन्त्य, इति हेतोरित्यर्थः। समेता च समेतश्च इति 'समेतौ' [पुमान् स्त्रिया इति पुंलिङ्गे कशेषः। समाङ्पूर्व्वादिणः गत्यर्थत्वात् कर्त्तरि क्तः] । मिलितौ ।

वास । 'मुखस्य अनुरागः' रक्तत्वं इति 'मुखानुरागः' तस्मात्, त्वदानने आविर्भूतहर्षलक्षणात् ।

राजा । 'अपवार्य्य,' [रहस्यं कथ्यतेऽन्यस्य परावृत्त्यापवारितम् इति दशरूपके अपवारितलक्षणम्]।

NOTES.

प्रथमम्—adv. qualifying आगतैः ; प्रथ + अमच् (by 'प्रथेरमच्')। चिरयसि—are late in coming, चिर + णिच् करोत्यर्थे (चिरि नाम धातु) + लट् सि । इति क्रत्वा—the phrase is often used to mean 'for this reason.' समेतौ—together, joined by each other ; सम् + आ + इ + क्त कर्त्तरि । आर्य्यपुत्रमुखानुरागात्—from the glow of exultation in your face. जितम् अस्माभिः—we have won. जितम्—जि + क्त भावे (जि is intransitive in the sense of उत्कर्षप्राप्ति ; जयति ; जिगाय, जिग्यतुः, जिगयिथ जिगेथ ; अजैषीत्)। प्रसार्य्य—stretching out. प्र + सृ + णिच् + ल्यप् । विषादम्—sadness, वि + सद + घञ् (the change into ष is by 'सदिरप्रतेः')। अपवार्य्य—aside i. e. unobserved by the queen and her attendant.

विदूषकः—(अपवार्य) भो भो, मा कुप्प । एत्थ जाणिस्सं उत्तरं दादुं ।

काञ्चनमाला—(फलकं गृहीत्वा) भट्टिणि पेक्ख दाव किं एत्थ चित्तफलए आलिहिदं।

वासवदत्ता—(निर्वर्ण्य स्वगतम्।) अअं अज्जउत्तो। इअं उण साअरिआ। (प्रकाशं राजानं प्रति सकोपहासम्।) अज्जउत्त, केण उण एदं आलिहिदं।

राजा—(सवैलक्ष्यस्मितम्। अपवार्य।) वयस्य, किं ब्रवीमि।

विदूषकः—(अपवार्य।) भो मा चिन्तेहि। अहं उत्तरं दाइस्सं। (प्रकाशम्। वासवदत्तां प्रति।) भोदि, मा अण्णधा संभावेहि। अप्पा किल दुक्खेण आलिहीअदित्ति मम वअणं सुणिअ पिअवअस्सेण एदं आलेक्खविण्णाणं दंसिदं।

राजा—यथाह वसन्तकस्तथैवैतत्।

विदूषकः—भो भोः, मा कुप्य। अत्र ज्ञास्याम्युत्तरं दातुम्।

काञ्चनमाला—भर्वि, प्रेक्षस्व तावत्किमत्र चित्रफलके आलिखितम्।

वासवदत्ता—अयं आर्य्यपुत्रः। इयं पुनः सागरिका। आर्य्यपुत्र। केन पुनरिदं आलिखितम्।

विदूषक.—भोः, मा चिन्तय। अहमुत्तरं दास्यामि। भवति, मान्यथा संभावय। आत्मा किल दुःखेनालिख्यत इति मम वचनं श्रुत्वा प्रियवयस्येनेदमालेख्य-विज्ञानं दर्शितम्।

বিদূ। [জনান্তিকে] ক্রোধ করিবেন না, এ বিষয়ে উত্তর দিতে জানি।

কাঞ্চন। [চিত্রফলক গ্রহণ করিয়া] দেবি, দেখুন এই চিত্রফলকে কি অঙ্কিত রহিয়াছে।

বাস। [নিপুণভাবে দেখিয়া স্বগত] ইনি আর্য্যপুত্র ; এ সাগরিকা। [প্রকাশ্যে রাজার প্রতি ক্রোধ ও হাস্যের সহিত] আর্য্যপুত্র কে এ চিত্র অঙ্কিত করিয়াছে ?

রাজা। [লজ্জা ও স্মিতপূর্ব্বক] বয়স্য, কি বলি ?

বিদূ। [জনান্তিকে] চিন্তা করিবেন না, আমি উত্তর দিতেছি। [প্রকাশ্যে]

[বাসবদত্তার প্রতি] অন্য কিছু মনে করিবেন না, "নিজ আকৃতি অতি কষ্টেই লোকে অঙ্কিত করিতে পারে" আমার এই বাক্য শুনিয়া প্রিয় বয়স্য নিজের শিল্পনৈপুণ্য এখানে দেখাইয়াছেন।

রাজা। বসন্তক যাহা বলিল, তাহা সত্য।

Bidu. [*Aside*] Don't be angry, I know how to reply in the matter.

Kanchan. [*Taking up the picture-board.*] Behold, my lady, what is portrayed here in this picture-board.

Vasav. [*Looking attentively, aside.*] This is my husband, but this is Sagarika.

[*Aloud with anger and laugh.*] By whom has it been portrayed, my husband ?

King. [*With shame and smile, aside.*] What shall I say, friend ?

Bidu. [*Aside.*] Don't mind, I will give the reply. [*Aloud to Vasavadatta*] Don't think it otherwise, your ladyship. My friend has shown his skill in painting, on hearing from me that one finds it difficult to draw his own likeness.

King. It is just as Basantaka has put it.

राजा। 'वैलक्ष्य'' लज्जा 'स्मितं' मन्दः हासः ताभ्यां 'सह' वर्त्तमानं इति 'सवैलक्ष्यस्मितम्'।

विदू।, 'आत्मा किल दुःखेन आलिख्यते' आत्मनः प्रतिकृतेः स्वयमङ्कनं न सुकरं। 'आलेख्यविज्ञानं' आलेख्ये चित्रविषये विज्ञानं वैदग्ध्यं नैपुण्यमिति यावत् इति 'आलेख्यविज्ञानम्' शिल्पनैपुण्यम्।

NOTES.

कुप्य—कुप् to be angry + लोट् हि। ज्ञास्यामि उत्तरं दातुम्—I shall manage to render an explanation. सवैलक्ष्यस्मितम्—wearing a countenance of being ashamed and with a simle. आत्मा किल दुःखेन आलिख्यते—one can hardly portray one's ownself ; दुःखेन—प्रकृत्यादिभ्यश्चेति तृतीया (virtually an adverb). श्रुत्वा—श्रु + क्त्वा (शृणोति ; शुश्राव, शुश्रोथ ; अश्रौषीत् ; णिच् श्रावयति)। आलेख्यविज्ञानम् – knowledge of or skill in painting.

वासवदत्ता—(फलकं निर्दिश्य।) अज्जउत्त एसाबि जा अबरा तुह समीवे आलिहिदा ता किं अज्जवसन्तअस्स विआणं।

राजा—(सवैलक्ष्यस्मितम्।) देवि, अलमन्यथाशङ्कया। इयं हि कापि कन्यका स्वचेतसैव परिकल्प्य लिखिता। न तु दृष्टपूर्वा।

विदूषकः—सच्चं सबामि वह्मसुत्तेण जह कदापि अह्मेहिं ईदिसी दिट्ठपूव्वा।

काञ्चनमाला—(अपवार्य।) भट्टिणि कदाबि ईदिसं उण घुणक्खरंबि संवददि जेव्वा ता अलं कोबिदेण।

वासवदत्ता—(अपवार्य।) अइ उजुए, एदस्स वक्कभणिदाइं ण आणासि। वसन्तओ क्खु एसो। (प्रकाशम्। राजानं प्रति।) अज्जउत्त, मम उण एदं चित्तं पेक्खन्तीए सीसवेअणा समुप्पण्णा। ता सुहं चिट्ठदु अज्जउत्तो। अहं गमिस्सं। (इत्युत्थाय गन्तुमिच्छति।)

वासवदत्ता—आर्य्यपुत्र, एषापि यापरा तव समीपे आलिखिता तत्किमार्य-वसन्तकस्य विज्ञानम्।

विदूषकः—सत्यं शपे ब्रह्मसूत्रेण यदि कदाप्यस्माभिरीदृशी दृष्टपूर्वा।

काञ्चनमाला—भर्त्तिः कदापीदृशं पुनर्घुणाक्षरमपि संवदत्येव। तदलं कुपितेन।

वासवदत्ता—अयि ऋजुके, एतस्य वक्रभणितानि न जानासि। वसन्तकः स्वल्पेषः। आर्य्यपुत्र, मम पुनरिदं चित्रं प्रेक्षमाणायाः शीर्षवेदना समुत्पन्ना। तत्सुखं तिष्ठत्वार्य्यपुत्रः अहं गमिष्यामि।

বাস। [ফলক দেখিয়া] আর্য্যপুত্র, এই যে আর একজনকে আপনার সমীপে দেখিতেছি, এ কি আর্য্য বসন্তকের বিজ্ঞান ?

রাজা। [লজ্জা ও ঈষৎ হাস্যের সহিত]:দেবি, অন্যথা মনে ক'রো না ; কোন একজন অপরিজ্ঞাত কন্যা মনে মনে উদ্ভাবিত করিয়া অঙ্কিত করিয়াছি। পূর্ব্বে ইহাকে কখনও দেখি নাই।

বিদূ। এই যজ্ঞোপবীত স্পর্শ করিয়া শপথ করিতেছি ; যদি আমরা কখনও এ রূপ পূর্ব্বে দৃষ্ট করিয়া থাকি।

কাঞ্চন। [জনান্তিকে] দেবি, এরূপ ঘুণাক্ষর সাদৃশ্য কখন কখন হইয়া থাকে। কোপ করিবেন না।

বাস। [জনান্তিকে] অয়ি সরলে, ইহার বক্রভাষিত তুমি বুঝিতে পারিতেছ না। এ যে বসন্তক। [প্রকাশ্যে রাজার প্রতি] আর্য্যপুত্র, এই চিত্রফলক দেখিয়া আমার শিরঃপীড়া উপস্থিত হইয়াছে। তা আর্য্যপুত্র সুখে থাকুন, আমি যাই [উত্থানপূর্ব্বক গমন করিতে ইচ্ছা করিলেন।]

Vasav. [*Looking at the picture-board.*] Is this woman, who is drawn by your side, my husband, the skill of the noble Basantaka ?

King. [*With shame and smile.*] Don't suspect it otherwise, my queen. This is some unknown maiden drawn by me picturing her in my imagination ; but never seen before.

Bidu. By my sacred thread I swear, if we ever have seen her before.

Kanchan. [*Aside.*] Sometimes indeed such accidental coincidence takes place. Therefore, away with anger.

Vasav. [*Aside.*] Oh you simple one, you don't know the wily and equivocal saying of him. He is Basantaka. [*Aloud to the king.*] Looking at this picture, I have got headache, my hushand. May my husband be at ease ; I will go [*standing up wishes to depart.*]

राजा। 'स्वचेतसैव परिकल्प्य' स्वेच्छया इत्यर्थः 'लिखिता' सुसङ्गतयेति आशयः ; 'न मया दृष्टपूर्व्वा,' चित्रदर्शनात् पूर्व्वं न मया प्रत्यक्षीकृता। इयं हि

मे मानसी सृष्टिः, न कस्या अपि पूर्व्वमवलोकितायाः प्रतिकृतिरिति देव्याः प्रबोधनम्।

विदू। 'ब्रह्मसूत्रेण' यज्ञसूत्रेण उपवीतेन करणेन 'शपे' ब्रह्मसूत्रं संस्पृश्य शपथं करोमि। इतः पूर्व्वं न 'कदापि' इयं 'अस्माभिः' प्रत्यक्षीकृता इति विदूषकस्य आशयः। [शप उपालम्भे इति वार्त्तिकेन शपथरूपेऽर्थे आत्मनेपदम्। किञ्चिद् वस्तु प्रियजनस्य गात्रादिकं वा संस्पृश्य शपथकरणमव अभिप्रेतं, तदभावे परस्मैपदं यथा "सख्यः शपामि यदि किञ्चिदपि स्मरामि"]॥

काञ्चन। 'घुणाक्षरं' घुणोत्कीर्णं अक्षरं, घुणेन कीटविशेषेण कृतं क्षतं यथा कदाचिदक्षराकारं भवति, ककारादिवर्णविशेषसाम्यं भजति इत्यर्थः तथा स्वचेतसा परिकल्प्य लिखिता इयमपि प्रतिकृतिः सागरिकासादृश्यं प्राप्ता, अत्र विषये ससम्भाव्यं किञ्चिन्नास्तीत्यर्थः। अतः कोपो न कार्य्यः। 'संवदति' सादृश्यं भजति। 'कुपितेन' इत्यत्र [नपुंसके भावे क्तः। गम्यमानसाधनक्रियापेक्षया करणत्वात् तृतीया]।

वास। 'ऋजुके' सरले। 'वक्रभणितानि' कुटिलोक्तयः। शीर्षे मूर्द्धि, शीर्षस्य वा वेदना इति 'शीर्षवेदना' शिरःपीड़ा।

NOTES.

निर्दिश्य—looking at, निर् + दिश + ल्यप् (दिशति-ते ; दिदेश दिदिशे ; अदिक्षत्—त ; क्त दिष्ट)। तत् किम् आर्य्यवसन्तकस्य विज्ञानम्—Is that the (product of the) art of noble Basantaka? तत्—विधेयप्राधान्यात् क्लीवत्वम् ; विज्ञानम्—विज्ञायते इति वि + ज्ञा + ल्युट् कर्म्मणि। शङ्कया—suspicion, शङ्क् + अ भावे (by 'गुरोश्चहलः')। स्वचेतसा—from own imagination, करणे तृतीया। परिकल्प्य—परि + कल्पि (कॢप + णिच्) + ल्यप् (कॢप्—कल्पते ; चकॢपे ; अकल्पिष्ट अकॢप्त अकॢपत् ; कल्पिष्यते कल्प्स्यति ; it is one of the 5 roots called इतादि that take the परस्मैपद optionally in लृट्, लुङ् and in the desiderative form सन्)। दृष्टपूर्व्वा—पूर्व्वं दृष्टा इति ; the परनिपात of पूर्व्व in such cases is account-

ed for by the instance of भूतपूर्व्व in the aphorism 'भूतपूर्व्वे चरट्'। स्वचेतसैव परिकल्प्य.....दृष्टपूर्व्वा—The king wants the queen to understand that he has not represented a girl previously seen but has simply bodied forth his imagination. He avoids lying by using words which may also mean that the girl has been portrayed (by somebody i. e. सुसंगता) out of her own free will and has not been seen (by him) before (the discovery of the picture board). For an equivocation of this kind, cf. यः पौरवेण राज्ञा धर्म्माधिकारे नियुक्तः &c. used by दुष्मन्त in Sakuntala in introducing himself to the girls in the hermitage of कण्व। शपे ब्रह्मसूत्रेण —I swear by this holy thread ; by 'शप उपालम्भे' शप takes the आत्मनेपद in the sense of शपथ ; in सख्यः शपामि &c. quoted in the Tika शपामि means स्वाशयं प्रकाशयामि and has not the sense of शपथ। घुणाक्षरम् means "accidental coincidence." घुण is a kind of insect ; and अक्षर means a letter. An insect boring holes in wood accidentally happens to carve a letter. Thus the compound has come to mean accidental coincidence. संवदति —agrees, coincides (वदति ; उवाद ; अवादीत् ; णिच् वादयते not वादयति ; क्त उदित ; but वद (सन्देशवचने) of the चुरादि class has वादयति)। ऋजुके—Oh simple one, ऋजु + कन् स्वार्थे + टाप्। वक्रभणितानि—tortuous representations. वसन्तकः खलु एषः—He is no other than Basantaka (well-known for his duplicity). शीर्षवेदना—this is but an excuse for her abrupt departure ; वेदना—विद् (चुरादि—वेदयते) + युच् by 'ण्यासश्रन्थो युच्'। सुखम्—happily, adv. modifying तिष्ठतु।

राजा—(पटान्तेन गृहीत्वा।) देवि,
प्रसीदेति ब्रूयामिदमसति कोपे न घटते
करिष्याम्येवं नो पुनरिति भवेदभ्युपगमः।

न मे दोषोऽस्तीति त्वमिदमपि न ज्ञास्यसि मृषा
किमेतस्मिन् वक्तुं क्षममिति न वेद्मि प्रियतमे ॥४६॥

वासवदत्ता—(सविनयं पटान्तमाकर्षन्ती।) अज्जउत्त, मा अण्णधा संभावेहि। सच्चं एव्व मं सीसवेअणा बाधेदि। ता गमिस्सं।

(इति निष्क्रान्ते)

वासवदत्ता—आर्य्यपुत्र, मान्यथा सम्भावय। सत्यमेव मां शीर्षवेदना बाधते। तद्गमिष्यामि।

राजा। [वसनाञ्चल धारण करिया] देवि, प्रसन्न हও, এ কথা যদি বলি, কোপের অভাবে তাহা বলা উপযুক্ত হয় না ; এরূপ আর করিব না, এ কথা বলিলে স্বীকার করা হয়। আমার দোষ নাই, এরূপ বলিলে তুমি এই অনুরাগাদি মিথ্যা মনে করিবে না। হে প্রিয়তমে, এ বিষয়ে কি বলা উপযুক্ত ইহা আমি স্থির করিতে পারিতেছি না।

বাস। [বিনয়ের সহিত বসনাঞ্চল আকর্ষণ করিয়া] আর্য্যপুত্র, আপনি অন্যরূপ ভাবিবেন না। সত্যই আমার শিরঃপীড়ায় কষ্ট হইতেছে। আমি গমন করি।

[উভয়ে নিষ্ক্রান্ত]

King. [*Taking hold of her by the skirts of the robe.*] Queen! I may say, "be pleased". But when there is no anger it is not proper to say so. (If I say) "I will not do so again," it would be but an admission. (If I say) "there is no fault of mine," this affair you will not take as false. I don't know, oh my dear, what is proper to say in this matter.

Vasav. [*Drawing the skirts of her robe humbly.*] Don't think otherwise, my husband. Truly the headache aches me. I will go. [*Both exeunt.*]

राजा। 'पटस्य' वसनस्य 'अन्तः' अञ्चलं इति 'पटान्तः' तेन [करणे तृतीया]। प्रसीदेति। अन्वयः। (त्वं) प्रसीद इति ब्रूयां (चेत्) इदम् कोपे असति न घटते ; पुनरेवं नो करिष्यामि इति (ब्रूयां चेत् तर्हि) अभ्युपगमः भवेत् ; मे दोषो नास्ति इति (ब्रूयां चेत्) त्वम् इदमपि मृषा न ज्ञास्यसि ; (अतः हे) प्रियतमे एतस्मिन् किं वक्तुं क्षमम् इति न वेद्मि ॥ ४६ ॥

हे 'देवि' त्वं 'प्रसीद' मयि प्रसन्ना भव, कोपं विमुञ्च इत्यर्थः 'इति ब्रूयाम्' भणेयम् चेत् 'इदं' तथाविधप्रार्थनमित्यर्थः 'कोपे असति' क्रोधाभावे 'न घटते' न सङ्गच्छते। सति क्रोधे तत्परिहारप्रार्थना युज्यते इत्यर्थः, बहिरप्रकटितकोपायाः देव्याः सकाशे ईदृक प्रार्थनं न युक्तमिति तात्पर्य्यम्। 'पुनरेवं नो करिष्यामि इति' वदेयं चेत् तर्हि 'अभ्युपगमः' अपराधाङ्गीकारः 'भवेत्' स्यात्। पूर्व्वोक्ते व्याहारे मया अन्यनारीप्रणयः कृतः पुनर्न कारिष्यते इत्येवमर्थः समायाति। एनसोऽभावे कथं तस्य स्वीकारः युज्यते इति भावः। [अङ्गीकाराभ्युपगमप्रतिश्रवसमाधय इत्यमरः]। अत्र विषये 'मे' मम 'दोषः नास्ति इति' व्याहरेयञ्चेत् 'त्वं इदं' आलेख्यवृत्तं सागरिकायां अनुरागोत्पत्तिरूपं 'मृषा' मिथ्या 'न ज्ञास्यसि' न मंस्यसे। प्रणयोत्पत्तिः न मिथ्या, किन्तु तत्र विषये नायकस्य न स्वयं व्यापारखेदः, नायिकया तत्सखीभिर्व्वा अयमनुरागः समेधितः इति वासवदत्तायाः प्रतीतिर्भवेदित्यर्थः। अतः 'एतस्मिन्' अत्र विषये 'किं वक्तुं क्षमं' योग्यं अर्हमिति यावत् अयि 'प्रियतमे', 'तन्न वेद्मि जानामि। [युक्ते क्षमं शक्ते हिते चिष्वित्यमरः। वक्तुमिति अर्हार्थे उपपदे तुमुन्। शिखरिणीवृत्तम्]।

४६। प्रसद्यतामिति उच्चेत, अनेन न घट्यते ; नो पुनः करिष्यते (कारिष्यते वा) इति अभ्युपगमेन भूयेत। दोषेण न भूयते, त्वया इदं मृषा न ज्ञास्यते, (ज्ञायिष्यते वा)। केन क्षमेण (भूयते) इति न विद्यते (मया)।

NOTES.

प्रसीद – be pleased, प्र + सद + लोट् हि। ब्रूयाम्—ब्रू + विधिलिङ् याम् (ब्रवीति आह ब्रूते ; it is replaced by वच् except in लट्, लोट्, लङ् and विधिलिङ् by 'ब्रुवो वचिः')। असति कोपे—anger being absent, भावाधिकरणे ७मी, असति—नञ् + अस् + शतृ। न घटते—is not suitable (नघटे, अघटिष्ट)। नो करिष्यामि—नो is an अव्यय meaning न as in नोचेत्। अभ्युपगमः—admission of fault, अभि + उप + गम् + अल्। इदमपि न ज्ञास्यसि मृषा—इदम् refers to the love between the king and Sagarika. It means that the queen will understand

that the growing up of love between the two is true. मृषा—is an अव्यय meaning false. चमम्—proper, fit, चमते इति चम्+अच् (चचमे ; अचमिष्ट अचंस्त)। वेद्मि—विद+लट मि (another form is वेद) ; 'वेत्ति वेद विदि ज्ञाने विन्ते विदि विचारणे। विद्यते विदि सत्तायां लाभे विन्दति विन्दते॥' सविनयम्—with humility ; विनय—वि+नी+अच (नी with वि is आत्मनेपदी in the sense of विगणन, व्यय etc. as करं विनयते, शतं विनयते ; also क्रोधं विनयते by 'कर्त्तृस्थे चाशरीरे कर्म्मणि')। आकर्षन्ती—आङ्+कृष्+शतृ+ङीप् (नुम् by 'शप्श्यनो र्नित्यम्')।

विदूषकः—भो, दिट्ठिआ वड्ढसे। क्खेमेण अदिक्कन्ता एसा वासवदत्ता अआलवादलिआ।

राजा—धिङ् मूर्ख, अलं परितोषेण। यान्त्या निगूढो न लक्षितस्त्वया देव्याः कोपानुबन्धः। पश्य।

भ्रूभङ्गे सहसोन्नतेऽपि वदनं नीतं परां नम्रता-
मौषन्मां प्रति भेदकारि हसितं नोक्तं वचो निष्ठुरम्।
अन्तर्बाष्पजडीकृतं प्रभुतया चक्षुर्न विस्फारितं
कोपश्च प्रकटीकृतो दयितया मुक्तश्च न प्रश्रयः॥४७॥

विदूषकः—भोः, दिष्ट्या वर्धसे। क्षेमेणातिक्रान्तैषा वासवदत्ताकालवादलिका।

বিদূ। আপনার সৌভাগ্য যে এই অসময়ে মেঘাড়ম্বরের সদৃশ এই বাসবদত্তা মঙ্গলে মঙ্গলে প্রস্থান করিয়াছেন।

রাজা। ধিক্ মূর্খ ; আহ্লাদিত হইও না। দেবি গমন করিয়া আপনার ক্রোধানুবন্ধ গোপন করিলেন ; তুমি বুঝিতে পার নাই। দেখ, সহসা ভ্রূকুটী উদ্গত হইলে মুখ অত্যন্ত আনত করিয়াছিলেন। আমার দিকে দৃষ্টিপাত করিয়াছিলেন কিন্তু প্রণয়-ভঙ্গসূচক কোন নিষ্ঠুর বাক্য বলেন নাই। অভ্যন্তরস্থ বাষ্পভরে অবিশদ নয়ন প্রভাববশতঃ বিস্ফারিত করেন নাই। প্রিয়া কোপ প্রকাশ করিয়াছেন ; কিন্তু প্রণয়োচিত বিনয় ত্যাগ করেন নাই।

Bidu. You are to be congratulated on your good luck. This untimely rain and storm, Vasavadatta, has parted in peace.

King. Fie, you fool ! Away with joy. You have not perceived the concealed persistence in anger of the queen departing hence.

Look—

Her frown taking place, suddenly she bent far down her face ; she smiled at me a little ; but did not utter harsh words calculated to rend love asunder. On account of self-control, she did not open wide the eye rendered motionless and still by tears within. Anger has been made manifest by my love, but love has not been given up.

विदू। 'दिष्टि:' हर्ष:, तया यद्वा दिष्ट्येति तृतीयान्तप्रतिरूपकमव्ययम्। 'चेमेण' मङ्गलेन [प्रकृत्यादिभ्य: उपसंख्यानमिति तृतीया]। 'अकाले' अनवसरे या 'वादलिका' वर्षणसातत्यं मेघाडम्बरश्च सा 'अकालवादलिका'। वार्भि: वृष्टिभि: दलति इति वार्दलं [दलतेरच्। वार्दलं दुर्दिनमिति मेदिनी। वार्दलशब्दस्य अपभ्रंशोऽयं वादलशब्द:, वादला इति भाषा]।

राजा। 'धिङ्मूर्ख' [इत्यत्र धिग्योगात् कथं न द्वितीया इति चेत् "सम्बोधनपदस्य क्रियान्वय इति उक्तरीत्या धिक्शब्दयोगाभावात् द्वितीया न प्रवर्त्तते। सम्बोधने च इति प्रथमैव भवतीति"। क्रियापदं क्वचित्श्रुतं क्वचित् आक्षिप्तं। मूर्खसंबोध्यकं निषिद्धाचरणं निन्द्यमित्यर्थ: इति तत्त्वबोधिनी]। 'निगूढ:' अन्तर्गूढ:, प्रच्छन्न:।

भ्रूभङ्गे इति। अन्वय:। भ्रूभङ्गे सहसा उद्गते अपि (तया) वदनं परां नम्रतां नीतं, मां प्रति भेदकारि ईषत् हसितम् (किन्तु) निष्ठुरं वच: न उक्तम् प्रभुतया अन्तर्बाष्पजड़ीकृतं चक्षु: न विस्फारितम्, (अत:) दयितया कोपश्च प्रकटीकृत: प्रश्रयश्च नमुक्त:॥ ४७॥

भ्रुवोर्भङ्ग: इति 'भ्रूभङ्ग:' भ्रूकुटी, तस्मिन् 'सहसा उद्गते' कोपवशात् द्राक् कुटिलयो र्भ्रुवोर्भेदे जाते 'वदनं परां' निरतिशयां 'नम्रतां' आनतिं 'नीतं' क्रीधानुभावभ्रूकुटीनिगूहनाय तया अवाङ्मुखया स्थितम् इत्यर्थ:। [नयतिर्द्विकर्म्मक: ; न्यादे: प्रधाने कर्म्मणि क्त:, वदनमिति मुख्यकर्म्मण: अभिहितत्वात् प्रथमान्तं।

नमिकम्पिक्ष्मनसकमहिंसदीपो रः इति नमतेः रः, ततः भावे तल्, तत्ताम् नम्रतां अनभिहिते कर्म्मणि द्वितीया]। 'मां प्रति' मामुद्दिश्य इत्यर्थः 'भेदं' प्रणयभेदं 'करोति' इति यथा तथा [ताच्छील्ये णिनिः, क्रियाविशेषणमिदं] 'ईषत्' स्वल्पं 'हसितं'। किन्तु 'निष्ठुरं वचः' परुषं वाक्यं तिरस्कारवाक्यमित्यर्थः 'न उक्तं'। कोपव्यञ्जकं परुषवचनं तया नोक्तं सत्यं किन्तु मामुद्दिश्य प्रणयभेदसूचकः ईषद्धासः मुक्तः; 'भेदकारि निष्ठुरं वचः' इत्यपि कैश्चिद् व्याख्यायते। 'प्रभुतया' प्रभावेण आत्मसंयमशक्त्या 'अन्तर्वाष्पैः' अभ्यन्तरे सञ्चितैः वाष्पैः अश्रुनिचयैः अजड़ं जड़ं कृतं इति 'जड़ीकृतं' निस्पन्दीकृतं 'चक्षुः' नयनं 'न विस्फारितं' न विकचं यथा तथा समुन्मीलितं। [स्फुरधातोः णिचि कर्म्मणि क्तः। चिस्फुरोर्णौ इति आत्वम्]। अतः 'दयितया' प्रियया 'कोपः' क्रोधश्च 'प्रकटीकृतः' एभिर्लिङ्गैः सुव्यक्तः कृतः 'प्रश्रयः' प्रणयश्च 'न मुक्तः' न त्यक्तः। [अत्र चहयं यौगपद्यवचनं विरोधञ्च व्यनक्ति। प्रश्रयप्रणयौ समावित्यमरः। अत्र वाक्यार्थानां कोपप्रकटीकरणं प्रति हेतुत्वेनोपन्यासात् काव्यलिङ्गमलङ्कारः। शार्दूलविक्रीड़ितं वृत्तम्]।

४७। वदनं परां नम्रतां नीतवती। भेदकारि ईषत् हसितवती (हसिता वा) निष्ठुरं वचः न उक्तवती। चक्षुः न विस्फारितवती। कोपं प्रकटीकृतवती प्रश्रयं न मुक्तवती दयिता।

NOTES.

चेमेण—without creating a disturbance. अतिक्रान्ता – अति + क्रम् + क्त + टाप्। अकालवादलिका – in apposition with वासवदत्ता (as unwelcome as) wet days in the wrong season. वादलिका—is the corrupted form of वार्द्दलिका which means a foul day, when the sky is always covered with dark clouds and there is drizzling rain attended with storm. धिङ् मूर्ख—मूर्ख is सम्बोधने १मा (and not धिग्योगे २या because there is no connection with धिक्; see Tika)। परितोषेण—परि + तुष् + घञ्। यात्याः—या + शतृ + ङीप् + ६ष्ठी १व.; qual. देव्याः (optional form यात्याः because या is an आकारान्त root of the अदादि class). निगूढः—नि + गुह + क्त, sup-

pressed (गुह—गूहति-ते ; जुगूह—हे ; गूहिष्यति घोक्ष्यति &c. ; अगूहीत् अघुक्षत् अघुक्षत अगूढ़)। भ्रूभङ्गे—भावाधिकरणे ७मी। वदनम्—'नीतम्' इत्यस्य उक्ते कर्म्मणि १मा ; for a similar construction see sl. 44. उद्यते अनेन इति वदनम्, वद + ल्युट् करणे। नमता—नम (नम् + र) + तल ; see Tika. ईषत्—अव्यय, adverb modifying हसितम्। हसितम्—हस् + क्त भावे। भेदकारि—भेद + कृ + णिनि (भेदकारिन्) ; it is better to take भेदकारि as an adverb of हसितम्। It was a cruel laugh piercing the heart of the king ; showing the deep-seated anger of the queen, strong enough to bring about a temporary cessation of love. प्रभुतया—प्रभु—प्र + भू + डु कर्त्तरि ; प्रभुता—प्रभु + तल् ; on account of self-control. अन्तर्बाष्पजड़ीकृतम्—Qual. चक्षुः ; rendered inert by tears within ; जड़ीकृत—जड़ + चि + कृ + क्त कर्म्मणि। विस्फारितम्—वि + स्फारि (स्फुर + णिच्, see Tika) + क्त कर्म्मणि (स्फुर्—स्फुरति ; पुस्फोर ; अस्फुरीत् ; क्तिन् स्फूर्त्ति ; णिच् स्फोरयति and स्फारयति)। प्रकटीकृतः—प्रकट + चि + कृ + क्त कर्म्मणि, displayed. दयितया—दय + क्त कर्म्मणि + टाप्, by my beloved (wife). मुक्तः—मुच् + क्त कर्म्मणि, discarded. प्रश्रयः—courtesy, प्र + श्रि + अच्। The two च्स in the last line imply that the two things though in conflict with each other are simultaneous.

विदूषकः—गदा देवी वासवदत्ता। ता कीस तुमं अरस्सरुदिअं करेसि।

राजा—मूढ़, न लक्षितस्त्वया देव्याः कोपः। तत्सर्वथा देवीप्रसादनं मुक्त्वा नान्यमत्रोपायमाकलयामि। तदेहि। देवीं प्रसादयितुमभ्यन्तरमेव प्रविशावः।

(इति निष्क्रान्तौ:)

इति कदलीगृहं नाम द्वितीयोऽङ्कः।

विदूषकः—गता देवी वासवदत्ता। तत्कस्मात्त्वमरण्यरुदितं करोषि।

বিদূ। দেবী বাসবদত্তা চলিয়া গিয়াছেন। আপনি কেন এ অরণ্যে রোদন করিতেছেন ?

রাজা। মূর্খ, তুমি দেবীর ক্রোধ বুঝিতে পার নাই। দেবীকে প্রসন্ন করা ভিন্ন অন্য উপায় কিছু দেখিতেছি না। এস দেবীকে প্রসন্ন করিবার জন্য অন্তঃপুরে প্রবেশ করি। [উভয়ে নিষ্ক্রান্ত]

দ্বিতীয় অঙ্ক সমাপ্ত।

Bidu. Vasavadatta has gone. Why do you go about weeping in a forest ?

King. Fool, you have not marked the anger of the queen. I see no other means than propitiating the queen by all means. Come, therefore, let us enter the inner apartment for pleasing the queen. [*Exeunt both*].

[*End of the Second Act*].

বিদূ। 'অরণ্যে' জনশূন্যে বনে 'রুদিতম্' ইতি 'অরণ্যরুদিতং' [রুদেঃ ভাবে ক্তঃ] নিষ্ফলঃ বিলাপঃ।

রাজা। 'প্রসাদনং' তোষণং, কোপোপশমনং ইত্যর্থঃ। 'আকলয়ামি' অবধারয়ামি। 'অভ্যন্তরং' অন্তঃপুরমধ্যম্।

इति रत्नावलीव्याख्यायां रत्नप्रभायां कदलीगृहं नाम

द्वितीयोऽङ्कः परिसमाप्तः।

NOTES.

अरण्यरुदितम्—an idiom implying a vain pursuit or an useless effort. मूढ़—मुह + क्त (also मुग्ध); fool. प्रसादनम्—conciliation, प्र + सद + णिच् + ल्युट् भावे। मुक्त्वा—excepting ; मुक्त्वा, विहाय etc. have almost lost their verbal character as 'excepting, saving etc.' in English. उपाय—उप + इ (or अय) + घञ्। आकलयामि—find, see ; आङ् + कल (अदन्त चुरादि) + लट् मि ; कल and हल are used in so many senses that they are called कामधेनु। अभ्यन्तरम्—the inner apartments.

प्रवेशकः ।

Summary :—This prelude tells us that the king is unwell being love-stricken ; that the queen being jealous of सागरिका has directed सुसंगता to keep a strict eye on सागरिका giving her for reward one of her own dresses ; that सुसंगता in consultation with the विदूषक proposes to bring about an interview between the lovers at the Jasmine Bower, she being dressed as काञ्चनमाला and सागरिका as the queen and the विदूषक waiting at the door of the picture-gallery to render assistance ; and that all this information is going to be conveyed to the queen immediately.

(ततः प्रविशति मदनिका)

मदनिका—(आकाशे) कौसम्बिए अबि दिट्ठा तुए भट्टिसआसे कञ्चणमाला ण वेत्ति। (कर्णं दत्त्वाकर्ण्य) किं भणासि। कोबि कालो ताए आअच्छिअ गदाएत्ति। ता कहिं दाणिं पेक्खिस्सं। (अग्रतोऽवलोक्य) कहं एसा क्खु कञ्चणमाला इदो ज्जेव्व आअच्छदि। ता जाव णं उपसप्पामि।

मदनिका—कौशाम्बिके, अपि दृष्टा त्वया भर्तृसकाशे काञ्चनमाला न वेति। किं भणसि। कोऽपि कालस्तस्या आगत्य गताया इति। तत् कुवेदानीं प्रेक्षिष्ये। कथमेषा खलु काञ्चनमालेत एवागच्छति। तदावदेनामुपसर्पामि।

[মদনিকার প্রবেশ]

মদ। [আকাশে] কৌশাম্বিকা, তুমি রাজার নিকটে কাঞ্চনমালাকে দেখিয়াছ কি না? [কাণ দিয়া শুনিয়া] কি বলিলে? "সে আসিয়া কোন্ কালে চলিয়া গিয়াছে।" তাহা হইলে এখন তাহাকে কোথায় দেখিতে পাই? [সম্মুখে দৃষ্টিপাত করিয়া] এই যে কাঞ্চনমালা এই দিকে আসিতেছে দেখিতেছি। ইহার নিকটে যাই।

[*Then enter Madanika*].

Madanika. [*In the air.*] Have you, Oh Kausambika, seen Kanchanmala near his majesty the king or not ?

[*Lending her ear and listening.*] What ? do you say that a long time has elapsed since she went away after coming ? Then where shall I find her out ? [*Looking forward*] Oh ! Here comes Kanchanmala indeed ! Let me advance to her.

प्रवेशकलक्षणमुक्तं ; मदनिकाकाञ्चनमालाभ्यां नीचपात्राभ्यां प्रयुक्तत्वात् 'प्रवेशकः'।

मदनिका। 'आकाशे'—किं ब्रवीष्येवमित्यादि विनापात्रं ब्रवीति यत्।

श्रुत्वेवानुक्तमप्येकस्तत्स्यादाकाशभाषितम्॥ इति दशरूपके।

'कोऽपि कालः' दीर्घः कालः, अतीतः इति शेषः।

NOTES.

प्रवेशकः—See ante. आकाशे—in the sense of "in the air" is used in dramas as a stage direction when a character on the stage asks questions to some one not on the stage and listens to an imaginary speech supposed to be a reply which is usually introduced by the words किं ब्रवीषि, किं कथयसि...दूरस्थाभाषणं यत्स्यादशरीरनिवेदनम्। परोक्षान्तरितं वाक्यं तदाकाशे निगद्यते॥" कौशाम्बिका—supposed to be one of the attendants of the royal household. कोऽपि कालः etc.—It is some time since she came and left ; supply अतीतः to complete the sentence. उपसर्पामि——approach, उप+सृप्+लट् मि (सृप्—ससर्प ; सर्पस्यति, सर्प्स्यति ; असार्षीत्, असार्प्सीत् असृपत् ; the यङन्त form is सरीसृप्यते whence the word सरीसृप)।

(ततः प्रविशति काञ्चनमाला)

काञ्चनमाला—(सोत्प्रासम्*) साहु रे वसन्तअ, साहु। अदिसइदो तुए अमच्चजीअन्धराअणो इमाए संधिविग्गह-चिन्ताए।

मदनिका—(सस्मितमुपसृत्य) हला कञ्चणमाले, किं अज्ज वसन्तएण किदं जेण सो एव्वं सलाहीअदि।

काञ्चनमाला—हला मअणिए किं तव एदिणा पुच्छिदेण पओअणं। तुमं इमं रहस्सं रक्खिदुं ण पारेसि।

मदनिका—सबामि देवीए चरणेहिं जइ कस्सबि पुरदो पआसेमि।

काञ्चनमाला—जइ एव्वं ता सुणु। कधइस्सं। अज्ज क्खु मए राअकुलादो पडिणिवत्तमाणाए चित्तसालिआदुवारे वसन्तअस्स सुसंगदाए समं आलाबो सुदो।

काञ्चनमाला—साधु रे वसन्तक, साधु। अतिशयितस्त्वयामात्ययौगन्धरायणोऽनया संधिविग्रहचिन्तया।

मदनिका—हला काञ्चनमाले, किमद्य वसन्तकेन कृतं येन स एवं श्लाघ्यते।

काञ्चनमाला—हला मदनिके, किं तवैतेन पृष्टेन प्रयोजनम्। त्वमिदं रहस्यं रक्षितुं न पारयसि।

मदनिका—शपे देव्याश्चरणैर्यदि कस्यापि पुरतः प्रकाशयामि।

काञ्चनमाला—यद्येवं तच्छृणु। कथयिष्ये। अद्य खलु मया राजकुलात् प्रतिनिवर्त्तमानया चित्रशालिकाद्वारे वसन्तकस्य सुसंगतया सममालापः श्रुतः।

[काञ्चनमालार प्रवेश]

কাঞ্চন। [হাঁপ ছাড়িয়া] সাধু রে বসন্তক, সাধু। এই সন্ধিবিগ্রহ চিন্তা দ্বারা তুমি অমাত্য যৌগন্ধরায়ণকেও অতিক্রম করিয়াছ।

মদ। [ঈষৎ হাস্যের সহিত অগ্রসর হইয়া] ও কাঞ্চনমালা, আর্য্য বসন্তক কি করিয়াছেন যে তাঁহাকে এত প্রশংসা করিতেছ ?

কাঞ্চন। ওলো মদনিকা, তোর ইহা জিজ্ঞাসা করিয়া প্রয়োজন কি? তুই এ গুপ্ত কথা রাখ্‌তে পারবিনে।

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* सीच्छासमिति क्वचित् दृश्यते।

মদ। দেবীর পা ছুঁয়ে দিব্য কর্‌তে পারি, যদি কারো আগে এ কথা বলি।

কাঞ্চন। যদি তাই হয়, তবে শোন্ বলি, আজ আমি রাজবাটী হইতে ফিরে আস্‌বার সময় চিত্রশালার দুয়ারে সুসঙ্গতার সঙ্গে বসন্তকের আলাপ শুনেছি।

[*Then enter Kanchanmala.*]

Kanchan. [*Drawing a long breath.*] Bravo ! you Basantaka, Bravo ! By this plan of union and alienation you have excelled the minister Yaugandharayana.

Madan. [*Advancing with a smile.*] Holla, Kanchanmala, what has been done by the noble Basantaka, that you praise him thus ?

Kanchan. Holla ! Madanika, what business have you to ask this ? You will not be able to keep this secret.

Madan. By my Lady's feet, I swear, if I divulge it before any one.

Kanchan. If so, then listen, I will tell it. Coming back from the royal palace, I overheard, at the door of the picture-gallery, the conversation of Basantaka with Susangata.

काञ्चन। 'उच्छ्वासेन' दीर्घश्वासेन 'सह' यथा तथा। [श्वस्‌धातोः घञ् श्वासः]। 'अतिशयितः' अतिक्रान्तः विजित इत्यर्थः 'सन्धिः मिलनं, सागरिकया सह राज्ञः सङ्घटनमित्यर्थः 'विग्रहः' भेदः, दैव्या वासवदत्तया सह राज्ञः भेद इत्यर्थः तौ 'सन्धिविग्रहौ' तयोः 'चिन्ता' तया। अमात्यपक्षे 'सन्धिः' अरिविजिगीषोर्व्यवस्थाकरणमैक्यं सन्धिः 'विग्रहः' युद्धम् इति 'सन्धिविग्रहौ' तयोः 'चिन्ता'। [सन्धिर्ना विग्रहो यानं आसनं द्वैधमाश्रयः इति षट्‌गुणाः]।

मद। 'श्लाघ्यते' स्तूयते प्रशस्यते इति यावत्।

काञ्चन। एतेनेति [गम्यमानसाधनक्रियापेक्षया करणत्वात् तृतीया]। 'रहस्यं' गुह्यं वस्तु।

काञ्चन। 'राजकुलं' राजगृहं [कुलं जनपदे गोत्रे सजातीयगणेऽपि च। भवने च तनौ क्लीबमिति मेदिनी]। 'चित्राणां' आलेख्यानां 'शालिका' इति 'चित्रशालिका' आलेख्यभवनं। शाला इति शालिका [स्वार्थे कन्]।

NOTES.

सोच्छ्वासम्—drawing a long breath ; another reading is सोत्-

प्रासम् which means jeeringly, उत्प्रासेन परिहासेन सह वर्त्तमानं यथा तथा। अतिशयितः—surpassed, अति + शी + क्त कर्म्मणि। सन्धिविग्रह-चिन्तया—करणे तृतीया ; सन्धिविग्रह means peace and war in the minister's case and union (with सागरिका) and breach (with वासवदत्ता) in the विदूषक's case (see Tika) ; सन्धि—सम् + धा + कि ; विग्रह—वि + ग्रह् + अप् ; चिन्ता—चिन्त् + अ। श्लाघ्यते—is being praised ; श्लाघ् + लट् ते कर्म्मणि (श्लाघते ; शश्लाघे ; अश्लाघिष्ट)। पृष्टेन—प्रच्छ् + क्त कर्म्मणि (पृच्छति ; पप्रच्छ, पप्रच्छिथ पप्रष्ठ ; अप्राचीत्, अप्राष्टाम्, अप्राचुः ; प्रक्ष्यति)। प्रयोजन – प्र + युज् + ल्युट्। रहस्यम्—रहसि भवम् इति रहस् + यत्, secret. पारयसि—are able, पारि + लट् सि। शपे देव्याः चरणैः—For the आत्मनेपद in शपे see शपे ब्रह्मसूत्रेण in Act II. प्रकाशयामि—प्र + काश + णिच् + लट् मि (काशते ; चकाशे काशाञ्चक्रे etc. ; अकाशिष्ट)। राजकुलात्—from the royal mansion. प्रतिनिवर्त्तमानया—प्रति + नि + वृत् + शानच् + टाप् (वृत—वर्त्तते ; वव्रते ; अवर्त्तिष्ट अवृतत् ; वर्त्तिष्यते वर्त्स्यति)। चित्रशालिकाद्वारे—at the door of the picture gallery ; चित्रशालिका is a room where pictures are preserved, picture-gallery. समम्—सह, with. आलापः—conversation, आङ् + लप् + घञ्।

मदनिका—(सकौतुकम्) सहि कधेहि कीदिसो सो आलावो।

काञ्चनमाला—एदं वसन्तएण भणिदं। जह भोदि सुसंगदे, णहि साअरिअं बज्जिअ पिअवअस्सस्स अण्णं किंपि अस्सत्थदाए कारणं। ता चिन्तेहि एत्थ पडिआरंत्ति।

मदनिका—तदो सुसंगदाए किं भणिदं।

काञ्चनमाला—तदो ताए एव्वं भणिदं। अज्ज क्खु देवीए चित्तफलअवुत्तन्तसङ्किदाए साअरिअं मम हत्थे समप्पअन्तीए जं ताए पिणद्धं णेबत्थं पसादीकिदं तदो तेण जेव्व विरइद-

भट्टिणीवेसं साअरिअं गेण्हिअ अहंपि कञ्चणमालावेसधारिणी भविअ पदोसे भट्टिणो सआसं आगमिस्सं। तुमपि इध ज्जेव्व ट्ठिदो चित्तसालिआदुवारे पडिवालइस्ससि। तदो माहवीलदामण्डवे ताए सह भट्टिणो संगमो भविस्सदि।

मदनिका—हला सुसंगदे, हदासि जा एव्वं परिअणवच्छलां भट्टिणीं वञ्चेसि।

मदनिका—सखि, कथय कीदृशः स आलापः।

काञ्चनमाला—एतद्वसन्तकेन भणितम्। यथा भवति सुसंगते, नहि सागरिकां वर्जयित्वा प्रियवयस्यस्यान्यत्किमप्यस्वस्थतायाः कारणम्। तच्चिन्तयात्र प्रतीकारमिति।

मदनिका—ततः सुसंगतया किं भणितम्।

काञ्चनमाला—ततस्तयैवं भणितम्। अद्य खलु देव्या चित्रफलकवृत्तान्तशङ्कितया सागरिकां मम हस्ते समर्पयन्त्या यत्तया पिनद्धं नेपथ्यं प्रसादीकृतं ततस्तेनैव विरचितभर्त्रीवेषां सागरिकां गृहीत्वाहमपि काञ्चनमालावेषधारिणी भूत्वा प्रदोषे भर्त्तुः सकाशमागमिष्यामि। त्वमपीहैव स्थितश्चित्रशालिकाद्वारे प्रतिपालयिष्यसि। ततो माधवीलतामण्डपे तया सह भर्त्तुः संगमो भविष्यति।

मदनिका—हला सुसंगते, हतासि यैवं परिजनवत्सलां भर्त्रीं वञ्चयसि।

মদ। [কৌতুকের সহিত] সখি, বল, সে কি আলাপ।

কাঞ্চন। বসন্তক এইরূপ বলিল, যে সুসঙ্গতা, সাগরিকা ছাড়া প্রিয় বয়স্যের অসুখের অন্য কোন কারণ নাই। এ বিষয়ে কোন প্রতীকার চিন্তা কর।

মদ। সুসঙ্গতা তার পর কি বলিল ?

কাঞ্চন। তখন সে এ কথা বলিল : আজ দেবী চিত্রফলকের বৃত্তান্তে শঙ্কাযুক্ত হইয়া সাগরিকাকে আমার হাতে দিয়া, তিনি নিজে যে বেশ পরেন সেই বেশ আমাকে পারিতোষিক দিয়াছেন। তাহার দ্বারা রাণীর বেশে সাগরিকাকে লইয়া আমিও কাঞ্চনমালার বেশ ধরিয়া সন্ধ্যাকালে রাজার নিকট গমন করিব। তুমিও এখানে অপেক্ষা করিবে। তাহার পর মাধবীলতামণ্ডপে তাহার সহিত রাজার সমাগম হইবে।

মদ। হতভাগিনি সুসঙ্গতা, তুই একবারে গিয়েছিস্; দাসদাসীর প্রতি দয়ালু দেবীকে এরূপে বঞ্চনা কর্‌ছিস্।

Madan. [*With curiosity.*] Tell it friend, what is that conversation like?

Kanchan. It was said by Basantaka that excepting Sagarika there is no cause of the indisposition of his dear friend, the king; therefore some remedy for it should be thought of.

Madan. What did Susangata say then?

Kanchan. Then she said thus:—"Today the queen suspicious on account of the affair of the picture-board, placing Sagarika in my hands, has given me as a favour the robe she herself put on. Thus taking Sagarika attired in that dress of the queen, and I too passing myself off as Kanchanmala will go to the side of the king at evening. You too will wait for us, standing here. Then in the arbour of the Jasmine creeper there will be the union of the king with her.

Madan. You are done for, Susangata, you are done for, who thus cheat the noble queen, affectionate towards her attendants.

কাঞ্চন। 'স্বস্মিন্ তিষ্ঠতি'ইতি 'স্বস্থঃ', ন স্বস্থঃ ইতি 'অস্বস্থঃ', তস্য ভাবঃ 'অস্বস্থতা' তস্যাঃ। পীড়ায়াঃ। 'প্রতীকারঃ' [ঘঞি উপসর্গস্য বহুলমিতি দীর্ঘঃ] প্রশমনোপায়ঃ।

কাঞ্চন। 'চিত্রফলকস্য বৃত্তান্ত.' তস্মাত্ 'শঙ্কিতা' ইতি 'চিত্রফলকবৃত্তান্তশঙ্কিতা'। নূনং সাগরিকায়ামনুরক্তো রাজা; অতঃ বিরহবিনোদনার্থং তস্যাঃ চিত্রং তেন অঙ্কিতমিত্যুৎপ্রেক্ষ্য ইত্যর্থঃ। যথা রাজ্ঞা সহ তস্যাঃ মিলনং সাক্ষাৎকারো বা ন ভবতি তদর্থং সুসঙ্গতায়াঃ 'হস্তে সমর্পণং'। [অপিপূর্ব্বাৎ নহ্যতেঃ কর্ম্মণি ক্তঃ] 'পিনদ্ধং' পরিহিতং। [বষ্টি ভাগুরিরল্লোপমবাপ্যোরুপসর্গয়োরিতি অকারলোপঃ পাচিকঃ]। অপ্রসাদঃ প্রসাদঃ কৃতং ইতি 'প্রসাদীকৃতং' অনুগ্রহপ্রকটনায় দত্তমিত্যর্থঃ। বিরচিতঃ ভর্ত্যাঃ বেশঃ যস্যাঃ সা 'বিরচিতভর্ত্তৃবেশা' তাম্। 'মাধবীলতায়াঃ' অতিমুক্তলতায়াঃ 'মণ্ডপে' কুঞ্জে।

মদ। 'পরিজনেষু' দাসীবর্গেষু অনুজীবিষু 'বৎসলা' স্নেহবতী তাং পরিজন-

वत्सला। वत्सलः स्नेहवान्। [वत्सासाभ्यां कामवले इति लच्प्रत्ययः]। 'वञ्चयसि' प्रतारयसि।

NOTES.

सखि—vocative sing. of सखी; सखी—सखि + ङीष् (निपातन by 'सख्यशिश्वीति भाषायाम्' i. e. in classical Sanskrit ङीष् is added in the feminine to सखि and अशिशु). वर्जयित्वा—वृज (चुरादि) + क्त्वा, excepting; वर्जयित्वा has no verbal force here, or construe it thus, (वयं) सागरिकां वर्जयित्वा अन्यत् किमपि कारणम् (उत्पश्यामः)। अस्वस्थतायाः—indisposition, illness; स्वस्थ—स्व + स्था + क; स्वस्थता—स्वस्थ + तल् (see Tika)। प्रतीकारम्—remedy, प्रति + कृ + घञ् (when घञ् is affixed the short vowel of the उपसर्ग is often lengthened but not when the word denotes human beings as परिवारः retinue). चित्रफलकदृष्टान्तशङ्कितया—with her supicions aroused by the circumstance of the picture-board (see Tika). देव्या—subject of प्रसादीकृतम्। समर्पयन्त्या—Qual. देव्या, delivering, making over, सम् + अर्पि (ऋ + णिच्) + शतृ + ङीप्; its कर्म is सागरिकाम्। पिनद्धम्—worn, अपि + नह + क्त कर्मणि (नह to fasten नह्यति &c.); also अपिनद्धम् (according to Bhaguri the अ of the prepositions अव and अपि is dropped; see Tika; cf. वगाह्य in Kumar. I. 1). नेपथ्यम्—dress. प्रसादीकृतम्—made a gift of. प्रसाद + चि + कृ + क्त कर्मणि। काञ्चनमालावेषधारिणी—काञ्चनमालावेष + धृ + णिनि + ङीप्। प्रदोषे—in the evening; प्रकृष्टाः दोषाः यस्मिन् सः प्रदोषः, 'प्रदोषो रजनीमुखम्' इत्यमरः, 'प्रदोषौ दुष्टरात्रांशौ' इति वैजयन्ती (cf. 'it was the bewitching time of night.') सकाशम्—vicinity, काशेन सह इति सकाशः समीपः। प्रतिपालयिष्यसि—will wait, प्रति + पालि + लृट् स्यसि। मण्डप—a shed, bower; मण्ड + पा + क (lit. one who drinks the liquid in which rice has been boiled; it is an instance of the class of words called रूढ़)। इता—इण् to go + क्त

क्षर्त्तरि + टाप्, gone (to the devil), cursed, wretched (cf. 'रामहतकेन' Uttaracharita) ; a similar word is दग्ध ('दग्धोदरस्यार्थे' पीड़ा पेटेर जन्य)। परिजनवत्सलाम्—kind to her attendants, वत्सला—वत्स + लच् + टाप् (see Tika). वञ्चयसि—वञ्च (चुरादि) + लट् सि (वञ्चयति, वञ्चति ; क्त्वा : वञ्चित्वा, वञ्चित्वा, वञ्क्त्वा ; क्त. वञ्चित)।

काञ्चनमाला—हला मअणिए, दाणिं तुमं कहिं पत्थिदा।

मदनिका—अस्सत्थसरीरस्स भट्टिणो कुसलवुत्तन्तं जाणिदुं गदा तुमं चिरअसित्ति उत्तम्मन्तीए देवीए तुह सआसं जाणिदुं पेसिदह्मि।

काञ्चनमाला—अदिउजुआ सा दाणिं देवी जा एवं पत्तिआअदि। (परिक्रम्यावलोक्य च) कहं एत्थ एसो क्खु भट्टा अस्सत्थदामिसेण मअणावत्थं पच्छादअन्तो दन्ततोरणवलहीए उवरि उवविट्ठो चिट्ठदि। ता एहि। एदं वुत्तन्तं भट्टिणीए णिवेदेह्म।

(इति निष्क्रान्ते)

इति प्रवेशकः।

काञ्चनमाला—हला मदनिके, इदानीं त्वं क्व प्रस्थिता।

मदनिका—अस्वस्थशरीरस्य भर्त्तुः कुशलवृत्तान्तं ज्ञातुं गता त्वं चिरयसीत्युत्तम्यन्त्या देव्या तव सकाशं ज्ञातुं प्रेषितास्मि।

काञ्चनमाला—अतिऋजुका सेदानीं देवी यैवं प्रत्येति। कथमयैष खलु भर्ताऽस्वस्थतामिषेण मदनावस्थां प्रच्छादयन् दन्ततोरणवलभ्या उपर्युपविष्टस्तिष्ठति। तदेहि एनं वृत्तान्तं भर्त्रे निवेदयावः।

काञ्चन। ওলো মদনিকা, তুই এখন কোথায় যাচ্ছিস্।

মদ। অসুস্থ-শরীর রাজার কুশল জানিবার জন্য গিয়া তুমি বিলম্ব করিতেছ বলিয়া দেবী উদ্বিগ্ন হইয়া তোমার নিকটে আমাকে (সংবাদ) জানিতে পাঠাইয়াছেন।

কাঞ্চন। দেবী অতি সরল যে এরূপ বিশ্বাস করেন। [গমন করিয়া ও অবলোকন করিয়া] ঐ যে রাজা অসুস্থাবস্থার ছলে মদনাবস্থা গোপন করিয়া হস্তিদন্তের দরজার উপর গৃহে উপবিষ্ট রহিয়াছেন। তবে চল, এই বৃত্তান্ত দেবীকে জানাইব।

[উভয়ে নিষ্ক্রান্ত]

প্রবেশক।

Kanchan. Holla! Madanika, where are you going now?

Madan. Gone to know the welfare of the indisposed king, you were delaying; hence the queen becoming anxious sent me after you to ascertain (the state of things).

Kanchan. The queen is very simple, who believes this. [*Walking and looking.*] Oh! there the king, concealing his state of amour under the pretext of indisposition is sitting in the bunglow over the ivory gate. Come, we shall place this fact before the queen.

[*Both exeunt.*]

PRELUDE.

मद। अस्वस्थं शरीरं यस्य तस्य 'अस्वस्थशरीरस्य', व्याधितस्य। 'उत्ताम्यन्त्या' खिद्यमानया आकुलयेति यावत् [दैवादिकात् तम् धातोः शतरि स्त्रियां रूपम्, अप्रक्ष्नोर्नित्यम् इति नुम्]।

काञ्चन। 'प्रत्येति' विश्वसिति [इणः लट्]। 'अस्वस्थतायाः मिषं' कृत्वं यद्वा 'अस्वस्थता एव मिषं' तेन। [करणे तृतीया। मिषं व्याजे स्पर्द्धने चेति मेदिनी]। 'मदनावस्थां' कन्दर्पदशां 'प्रच्छादयन्' अपङ्गुवानः। [तोरणोऽस्त्री बहिर्द्वारम्] 'दन्तानां' हस्तिदन्तानां 'तोरणं' इति 'दन्ततोरणं' तस्य 'वलभ्याः उपरि' आच्छादनोपरिभागे [आच्छादनं स्यात् वलभी गृहाणामिति हलायुधः]। 'उपविष्टः' कृतासनपरिग्रहः 'तिष्ठति'।

NOTES.

प्रस्थिता—प्र + स्था + क्त कर्त्तरि आदिकर्म्मणि + टाप् ('आदिकर्म्मणि क्तः कर्त्तरि च'); प्रस्थिता = प्रस्थातुं प्रवृत्ता (प्रतिष्ठते ; प्रतस्थे ; प्रास्थित)। चिरयसि—चिर + णिच् (चिरि नामधातु) + लट् सि। उत्ताम्यन्त्या—anxious;

उद + तम् + शतृ + ङीप् (see Tika). तव सकाशं प्रेषिता अस्मि—I am sent after you ; अहं is the direct कर्म्म and सकाशं the indirect कर्म्म of प्रेषिता of which the subject is देव्या। प्र + एषि (इष् to go + णिच्) + क्त कर्म्मणि + टाप् (the rule of sandhi is 'एङि पररूपम्')। ज्ञातुम् = तथ्यं ज्ञातुम् (to learn the state of things)। प्रत्येति—believes. प्रति + इ + लट् ति। अस्वस्थतामिषेण—under the pretext of illness. प्रच्छादयन्—प्र + छद (स्वार्थे णिच्) + शतृ, concealing. दन्ततोरणवलभी is a room or bungalow over an ivory gate. उपविष्टः—उप + विश् + क्त कर्त्तरि।

तृतीयोऽङ्कः ।

SCENE I.

Summary.—Being informed by the विदूषक of the arrangement made for his interview with सागरिका, the king waits for her at the Jasmine Bower while the विदूषक stations himself at the door of the picture-gallery. Having been previously informed of this impending interview, the queen accompained by काञ्चनमाला comes out in the evening, finds the विदूषक at the picture-gallery who takes them to be सागरिका and सुसंगता in disguise, is led by him to the king's presence and listens to the latter's addresses of love really meant for सागरिका. Disgusted at his gallantry, the queen undeceives the king of his error who straightway prostrates himself at her feet and begs to be excused. The queen, however, departs in an angry mood leaving the king in anxiety about the effects of this unpleasant incident on her own life and also on the safety of सागरिका. Seeing that the queen must be propitiated, the king and the विदूषक begin to walk towards the palace when they hear the sound of footsteps and the विदूषक is asked to ascertain if they are of the queen coming back to them in remorse. The foot-steps are really of सागरिका (disguised as वासवदत्ता) who finding that the appointed interview between herself and the king has come to the queen's knowledge prefers self-destruction to a course of ill-treatment at her hands.

(ततः प्रविशति मदनावस्थां नाटयन्नुपविष्टो राजा)

राजा—(सोत्कण्ठं निश्वस्य)

संतापो हृदय स्मरानलकृतः संप्रत्ययं सह्यतां
नास्त्येवोपशमोऽस्य मां प्रति पुनः किं त्वं मुधा ताम्यसि।
यन्मूढ़ेन मया तदा कथमपि प्राप्तो गृहीत्वा चिरं
विन्यस्तस्त्वयि सान्द्रचन्दनरसस्पर्शो न तस्याः करः॥ ४८॥

अहो महदाश्चर्य्यम्। तथाहि।

मनश्चलं प्रकृत्यैव दुर्लक्ष्यं च तथापि मे।
कामेनैतत्कथं विद्धं समं सर्वैः शिलीमुखैः॥ ४९॥

(ऊर्द्ध्वमवलोक्य) भोः कुसुमधन्वन्,

वाणाः पञ्च मनोभवस्य नियतास्तेषामसंख्यो जनः
प्रायोऽस्मद्विध एव लक्ष्य इति यल्लोके प्रसिद्धिं गतम्।*
दृष्टं तत्त्वयि विप्रतीपमधुना यस्मादसंख्यैरयं
विद्धः कामिजनः शरैरशरणो नीतस्त्वया पञ्चताम्॥ ५०॥

(विचिन्त्य) न तथाहमेवंविधावस्थमात्मानमनुचिन्तयामि यथान्तर्गूढ़कोपसम्भाराया देव्या लोचनगोचरगतां तामेव तपस्विनीं सागरिकाम्। तथाहि।

क्रिया सर्व्वस्याधो नयति विदितास्मीति वदनं
द्वयोर्दृष्ट्यालापं कलयति कथामात्मविषयाम्।
सखीषु स्मेरासु प्रकटयति वैलक्ष्यमधिकं
प्रिया प्रायेणास्ते हृदयनिहितातङ्कविधुरा॥ ५१॥

प्रेषितश्च मया तद्वार्त्तान्वेषणाय वसन्तकः। तत्कथं चिरयति।

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* लक्ष्यमिति पाठान्तरम्।

[মদনাবস্থ উপবিষ্ট নরপতির প্রবেশ]

রাজা। [উৎকণ্ঠার সহিত নিশ্বাসত্যাগ করিয়া] হে হৃদয়, কন্দর্পানলজনিত এই সন্তাপ এখন সহ্য কর। ইহার কোন প্রতীকার নাই ; আমার প্রতি বৃথা কেন ক্ষোভযুক্ত হইতেছ যে মূঢ় আমি তখন কোনরূপে প্রাপ্ত তাহার হস্ত বহুক্ষণ ধারণ করিয়াও নিবিড় চন্দনরসের ন্যায় সুশীতলস্পর্শ সেই হস্ত তোমার উপর সন্ন্যস্ত করি নাই।

অহো, অতি আশ্চর্য্য, কারণ—

মন স্বভাবতঃ চঞ্চল এবং দুর্লক্ষ্য, তথাপি কন্দর্প কিরূপে এক সময়ে তাহার সমস্ত বাণের দ্বারা আমার মানসকে বিদ্ধ করিল।

[ঊর্দ্ধে দৃষ্টিপাতপূর্ব্বক] হে কুসুমচাপ,

জগতে প্রসিদ্ধি আছে যে কন্দর্পের বাণ পাঁচটি মাত্র ; আমার ন্যায় অসংখ্য ব্যক্তি প্রায় তাহার লক্ষ্য। কিন্তু আজ তোমাতে তাহার বিপরীত কার্য্য দেখিতেছি ; যেহেতু এই কামী ব্যক্তিকে অসংখ্য শরে বিদ্ধ করতঃ অসহায় অবস্থায় উপনীত করিয়া পঞ্চত্ব প্রাপ্ত করাইতেছ।

[চিন্তা করিয়া] এ অবস্থায় আমি অন্তঃপ্রচ্ছন্নকোপা দেবীর লোচনপথবর্ত্তিনী সেই হতভাগিনী সাগরিকার বিষয় যেরূপ ভাবিতেছি নিজের জন্য সেরূপ চিন্তা করি না। কারণ—

আমি পরিজ্ঞাত হইয়াছি এই ভাবিয়া লজ্জায় সকলের সম্মুখে বদন আনত করিতেছেন ; দুই জনকে আলাপ করিতে দেখিয়া "আমার বিষয়েই কথা কহিতেছে" এইরূপ ভাবিতেছেন ; সখীগণকে হাস্য করিতে দেখিলে অধিক লজ্জা প্রকাশ করিতেছেন। এইরূপে প্রিয়া হৃদয়নিহিত ভয়ে প্রায় কাতর হইয়া আছেন।

তাঁহার বার্ত্তা জানিবার জন্য বসন্তককে প্রেরণ করিয়াছি ; সে বিলম্ব করিতেছে কেন ?

[*Then enter the king sitting, representing the state of amour.*]

King. [*Sighing with anxiety*] Endure, Oh ! my heart, now this pain brought on by the fire of passion. There is no remedy for it. Why do you get yourself annoyed, in vain, at me ; that I, a fool, having at that time got it somehow, and holding it long did not place on you her hand of the touch of a thick Sandal water.

Ho! Most strange is it!

The mind is by nature restless, and difficult to hit; yet how has Cupid pierced it (my mind) with all the arrows at one and the same time?

[*Looking upwards*] O you, flower-armed god!

Now I perceive the very reverse in you of what has got celebrity in the world that the arrows of the God of love are strictly numbered as five, and the innumerable people of the world in my condition are generally their aim; for, having pierced with innumerable arrows this helpless person stricken with love, you have reduced him to the state of the five elements, (*i.e.*, death.)

[*Thinking.*] I do not care so much for my own self reduced to this plight as I do for that poor Sagarika exposed to the view of the queen with strong anger hidden within. For,—

My love bends down her face in shame before all, thinking that "I have been found out"; seeing two persons converse with each other suspects that talk to be about her own self; manifests great shame on the attendants smiling, and is almost always overwhelmed with grief on account of the fear lying in her heart.

I have sent Basantaka to gather news about her. Why does he delay?

राजा। 'उत्कण्ठया' महत्या वेदनया 'सह' वर्त्तमानं इति 'सोत्कण्ठं' [रागे त्वलब्धविषये वेदना महती तु या। संश्लेषणी तु गावाणां तामुत्कण्ठां विदुर्बुधाः इति मल्लिनाथधृतं वचनं]।

सन्ताप इति। अन्वयः। (हे) हृदय, संप्रति स्मरानलकृतः अयं सन्तापः सह्यताम्, अस्य उपशमः नास्ति एव। यत् मूढेन मया कथमपि प्राप्तः सान्द्र-चन्दनरसस्पर्शः तस्याः करः तदा चिरं गृहीत्वा (अपि) त्वयि न विन्यस्तः (इति हेतोः) त्वं मां प्रति पुनः किं मुधा ताम्यसि ॥ ४८ ॥

हे 'हृदय सम्प्रति स्मरानलेन' अनङ्गाग्निना 'कृतः' समुत्पादितः 'अयं सन्तापः' दाहः क्लेश इत्यर्थः 'सह्यताम्' मृष्यताम्। 'अस्य' मन्तापस्य 'उपशमः' [शाम्यतेः घञ्, नोदात्तोपदेशस्य मान्तस्य अनाचमेः इति वृद्धिप्रतिषेधः] शान्तिः 'नास्त्येव'।

प्रतीकाराभावे सहनमन्तरेण गत्यन्तरं नास्तीति भावः। 'मूढेन' मूर्खेण 'मया यत् तदा कथमपि' भाग्योपचयात् केनापि प्रकारेण 'प्राप्तः' लब्धः 'सान्द्रः' निविड़ः, [घनं निरन्तरं सान्द्रमित्यमरः] यः 'चन्दनरसः' मलयजरसः तस्य 'स्पर्श इव स्पर्शः' यस्य सः 'सान्द्रचन्दनरसस्पर्शः' [उपमानपूर्वपदो बहुव्रीहिरुत्तरपदलोपश्च] निविड़मलयजरसशीतलः 'तस्याः' सागरिकायाः 'करः' 'तदा' समागमसमये 'चिरं गृहीत्वापि' बहुक्षणं धृत्वापि 'त्वयि न विन्यस्तः' सन्तापहरणाय नार्पितः इति हेतोः 'मां प्रति पुनः किं मुधा' वृथा 'तास्यसि' आयासमनुभवसि। मुधेत्यव्ययं [व्यर्थकेतु मुधा मृषेत्यमरः]। तदा समर्पणेऽपि इदानीन्तनस्य सन्तापस्य उपशमानुपपत्तेः व्यर्थोऽयं ते मां प्रति कोपनिमित्तकः खेदः। हस्तग्रहणसमये ब्रह्मानन्दसहोदरेण विमलितवेद्यान्तरेण आनन्देन परवान् विवेकविधुरोऽहं यत् प्रियायाः ललितलवली-कन्दलनिभं पाणिं त्वयि नार्पयम् तन्मे खलितं त्वया मर्षयितव्यमिति भावः। [अत्र उत्तरवाक्ये उपात्तस्य यच्छब्दस्य सामर्थ्यात् निराकाङ्क्षत्वं ; अतएव तच्छब्दस्य नोपादानम्। यथाह मम्मटः, यच्छब्दसूत्तरवाक्यानुगतत्वेनोपात्तः सामर्थ्यात् पूर्ववाक्यानुगतस्य तच्छब्दस्योपादानं नापेक्षते इति॥ शार्दूलविक्रीड़ितं वृत्तम्]।

अहो आश्चर्यं—मन इति। अन्वयः। मनः प्रकृत्या एव चलं दुर्लक्ष्यं च, तथापि कामेन सर्वैः शिलीमुखैः समम् एतत् मे (मनः) कथं विद्धम् ॥ ४९ ॥

'मनः' चित्तं 'प्रकृत्या' निसर्गेण चलति इति 'चलं' [पचाद्यजिति इति अच्] अस्थिरं, 'दुर्लक्ष्यञ्च' वेद्धुमशक्यञ्च 'तथापि' चाञ्चल्यात् अणुत्वाच्च वेधनायोग्यत्वे सत्यपि 'कामेन' अनङ्गेन 'सर्वैः' पञ्चभिरिति भावः 'शिलीमुखैः' बाणैः [अलिबाणौ शिलीमुखौ इत्यमरः] 'समं' युगपदेव 'एतत् मे' मनः 'कथं विद्धं' निर्भिन्नं। अस्थिरस्य वस्तुनः एकेनैव तावदिषुणा वेधनमशक्यं कथं समकालमेव पञ्चभिर्वेधनं सम्भाव्यते इति विस्मयोक्तिः। सर्वेषां बाणानां ग्रहणं यातनातिशयद्योतनार्थम्।

भो इति। कुसुमं धनुर्यस्य स 'कुसुमधन्वा' [बा संज्ञायां इति धनुषः अनङादेशः] तत्सम्बुद्धौ।

बाणा इति। अन्वयः। मनोभवस्य पञ्च बाणाः नियताः, अस्मद्विधः असंख्यः जनः प्रायः एव तेषां लक्ष्यम् इति यत् लोके प्रसिद्धिं गतम् तत् अधुना त्वयि

विप्रतीपं दृष्टं यस्मात् अयं कामिजनः असंख्यैः शरैः विद्धः अशरणः त्वया पञ्चतां नीतः॥ ५०॥

मनसि भवः समुत्पन्नः इति 'मनोभवः' कामः तस्य 'पञ्चसंख्यकाः बाणाः' सायकाः 'नियताः' निश्चिताः, पञ्चाधिकत्वं लोके असम्मतं खलु [अरविन्दमशोकञ्च चूतञ्च नवमल्लिका। नीलोत्पलञ्च पञ्चैते पञ्चबाणस्य सायकाः॥ यदा सम्मोहनोन्मादनौ च शोषणस्तापनस्तथा। स्तम्भनश्चेति कामस्य पञ्चबाणाः प्रकीर्त्तिताः]। 'अस्मादृशः' अस्मादृशः 'असंख्यः' अनासादितवल्लभः कामी इत्यर्थः 'जनः' 'प्रायः एव' 'तेषां' पञ्चानां बाणानां 'लक्ष्यं' शरव्यं [लक्ष्यं लक्षं शरव्यञ्चेत्यमरः] 'इति यत् लोके प्रसिद्धिं' विश्रुतिं 'गतं' प्राप्तं, 'अधुना त्वयि तत् विप्रतीपं' विरुद्धं अन्यथाभूतमिति भावः 'दृष्टं' अनुभूतमित्यर्थः। प्रतिगताः आपो यस्मात् इति विग्रहे [ऋक्पूरब्धूःपथामानक्षे इति समासान्तः अच्, द्व्यन्तरुपसर्गेभ्यः अपः ईत् इति ईत्वे प्रतीपं सिद्धम्]; विप्रतीपत्वमेव प्रतिपादयन्नाह, यस्मादिति—'यस्मात् अयं' मल्लक्षणः 'कामी' चासौ 'जनः' चेति 'कामिजनः' अनासादितप्रियतमः विरही अहं इत्यर्थः 'असंख्यैः' संख्यातुमशक्यैः 'शरैः' आशुगै 'विद्धः' निर्भिन्नगात्रः 'अशरणः' नास्ति शरणं रक्षिता यस्य सः [शरणं गृहरक्षित्रोरित्यमरः] असहायः 'त्वया पञ्चतां' पञ्चानां क्षित्यादीनां पञ्चमहाभूतानां भावं पञ्चत्वं मरणमित्यर्थः 'नीतः' प्रापितः। एकोऽहं पञ्चातिशायिभिरसंख्यैः शरैः निर्भिद्य अशरणः कृतः इति वैपरीत्यम्। [एकः पञ्चतां पञ्चसंख्यकत्वं नीतः इति विरोधः पञ्चतां मृत्युं नीतः इति विरोधभञ्जनम्। अतएव विरोधस्य आभासत्वे विरोधाभासः अलङ्कारः। आभासत्वे विरोधस्य विरोधाभास उच्यते। स च श्लेषोत्थापितः पञ्चतामिति श्लिष्टशब्दवशात्। वृत्तं शार्दूलविक्रीडितम्]।

विचिन्त्य इति। 'एवं' ईदृशी 'विधा' प्रकारः यस्याः सा 'एवंविधा' तथोक्ता 'अवस्था' दशा यस्य सः तम् 'एवंविधावस्थम्'। 'कोपस्य सम्भारः' राशिः इति 'कोपसम्भारः', 'अन्तः' अभ्यन्तरे 'गूढः' प्रच्छन्नः 'कोपसम्भारः' क्रोधराशिः यस्याः सा तस्याः 'अन्तर्गूढकोपसम्भारायाः'। 'लोचनयोः' नयनयोः 'गोचरं' विषयं 'गता' इति 'लोचनगोचरगता' ताम्। गावः इन्द्रियाणि चरन्ति अत्र इति 'गोचरः' [पुंसि

संज्ञायां घः प्रायेण इति घप्रत्ययेन निपातनात् साधितमिदं]। 'तपस्विनी' वराकी।

ह्रियेति। अन्वयः।. सर्व्वस्य विदिता अस्मि इति ह्रिया वदनम् अधःनयति, द्वयोः आलापं दृष्ट्वा कथाम् आत्मविषयां कलयति, सखीषु स्मेरासु अधिकं वैलक्ष्यं प्रकटयति, (इत्थं) प्रिया प्रायेण हृदयनिहितातङ्कविधुरा आस्ते ॥ ५१ ॥

'सर्व्वस्य' जनस्य 'विदिता अस्मि' राजनि ममानुरागः सर्व्वस्यं एव ज्ञानविषयीभूतः [क्तस्य च वर्त्तमाने इति सर्व्वस्येति कर्त्तरि षष्ठी] 'इति' चिन्तया इत्यर्थः 'ह्रिया' लज्जया हेतुना 'वदनं अधः नयति' अवाङ्मुखी तिष्ठति ; 'द्वयोः' जनयोः 'आलापं' मिथः सम्भाषणं 'दृष्ट्वा' 'आत्मविषयाम्' आत्मा एव विषयः यस्याः ताम् स्वविषयां 'कथां' 'कलयति' मन्यते। मिथः संलापे प्रवृत्तौ जनौ दृष्ट्वा नूनमेतौ नरपतौ मदनुरागमधिकृत्य कथां कुरुतः इति उत्प्रेक्षते इत्यर्थः। 'सखीषु स्मेरासु' [स्मिधातोः रः] ईषद्धसितानासु 'अधिकं वैलक्ष्यं' लज्जितत्वं 'प्रकटयति' प्रकाशयति ; सखीजनस्य स्मितं दृष्ट्वा, अयं मामेवोद्दिश्य हसति इति भावनया लज्जयाभिभूता भवति ; इत्थं 'प्रिया प्रायेण' 'हृदये' चेतसि 'निहितः' उत्प्रेक्षितः यः 'आतङ्कः' भीतिः तेन 'विधुरा' विक्लवा 'आस्ते'। [विदितप्रथमानुरागवृत्तान्तायाः नर्म्मसचिवायाः यथावदवस्थावर्णनात् स्वभावोक्तिरलङ्कारः। शिखरिणीवृत्तम्]।

'तस्याः' सागरिकायाः 'वार्त्ता' प्रवृत्तिः, तस्याः 'अन्वेषणं' परिज्ञानमित्यर्थः तस्यै। [तादर्थ्ये चतुर्थी, तुमर्थाच्च भाववचनादिति वा चतुर्थी]।

४८। स्मरानलकृतं सन्तापं इमं सहस्व। उपशमेन न भूयते, किं त्वया तप्यते। मूढोऽहं कथमपि प्राप्तं सान्द्रचन्दनरसस्पर्शं तस्याः करं न त्वयि विन्यस्तवान्।

४९। मनसा चलेन दुर्लक्ष्येण च भूयते तथापि कामः एतत् कथं विद्धवान्।

५०। मनोभवस्य पञ्चभिः बाणैः नियतैः भूयते। अस्मद्विधेन असंख्येन जनेन तेषां लक्ष्येण भूयते इति येन प्रसिद्धिः गता तत् अधुना विप्रतीपं दृष्टवान् अहम् यस्मात् असंख्यैः शरैः विद्धं अशरणं इमं कामिजनं त्वं पञ्चतां नीतवान्।

५१। विदितया मया भूयते इति वदनं अधः नीयते। आत्मविषया कथा

कल्यते। अधिकं वैलक्ष्यं प्रकल्यते। हृदयनिहितातङ्कविधुरया प्रियया प्रायेण आस्यते।

NOTES.

सोत्कण्ठम्—with a heavy heart; उत्कण्ठा—उद् + कण्ठ + अ (उत्कण्ठते in लट्)। अरानलक्लृतः—अरः एव अनलः इति अरानलः (रूपककर्म्मधा)। सह्यताम्—सह + लोट् ताम् कर्म्मणि। उपशमः—उप + शम् + घञ्। 'What cannot be cured must be endured.' मां प्रति पुनः &c.—The king is sorry that he did not avail himself of the opportunity he once got of placing her hand on his breast (see also sl. 44); but he says it cannot make much difference in the pain he now suffers and so the fretting of the heart on account of the omission is useless (मुधा ताम्यसि)। मुधा—an अव्यय, in vain. ताम्यसि—chafe or fret, तम् (दिवादि) + लट् सि (तम्—ताम्यति by 'शमामष्टानां दीर्घः श्यनि'; तताम; अतमत्); the last two lines give the reason for the annoyance. मूढ़ेन—मुह + क्त (also मुग्ध)। चिरं—for a long time, अत्यन्तसंयोगे द्वितीया। विन्यस्तः—placed, वि + नि + अस् + क्त कर्म्मणि। सान्द्रचन्दन &c.—Qual. करः। आश्चर्य्यम् – आ + चर + यत् (यत् by 'चरेराङि चागुरौ'; सुट् by 'आश्चर्य्यमनित्ये'; see *ante*)। दुर्लक्ष्यम्—दुर् + लक्ष् + ण्यत्। विद्धम्—व्यध + क्त कर्म्मणि (विध्यति; विव्याध, विविधतुः, विव्यधिथ विव्यद्ध; अव्यात्सीत्; व्यत्स्यति)। समम्—simultaneously. सर्व्वैः—all the five (see below). शिलीमुखैः—arrows (शिलीमुख may also mean a भ्रमर; शिली sting or pointed head मुखे यस्य सः शिलीमुखः, the परनिपात of मुख is by 'गड्वादेः परा सप्तमी')। कुसुमधन्वन्—अनङ् is the augment of धनुस् in the बहुव्रीहि compound. When the compound signifies a name, the augment अनङ् is optionally used. Hence here the compound may have the form कुसुमधनुस्। मनोभवस्य—of the mind-born god (Cupid). नियताः—fixed, नि + यम् + क्त। पञ्चबाणाः—see Tika. असंख्यः—numberless; संख्या—सम् + ख्या +

अङ्। प्रायः—अव्यय, generally. प्रसिद्धिम्—celebrity, प्र + सिध् + क्तिन्। विप्रतीपम्—विप्रतिगता आपो यस्मात् इति बहुव्रीहौ समासान्तः अः। The अ is the समासान्त augment. The अ of अप् is changed into ई by the rule द्व्यन्तरुपसर्गेभ्यः अप ईत्। Hence the forms द्वीप, अन्तरीप, समीप, प्रतीप, etc. नीतः—The direct object is कामिजनः and the indirect object is पञ्चताम्। पञ्चताम्—To the state of being five. Hence the apparent opposition :—one reduced to the state of being five. But the meaning implied is "death"; literally, the dissolution of the body into the five elements, earth, water, fire, air and ether, of which it is composed. सम्भारः—सम्भियते राशीक्रियते इति सम्भारः (कर्म्मणि घञ्)। A heap or mass. कोप being immaterial, सम्भार means the intensity and protractedness of the feeling. गोचरम्—see Tika. तपस्विनीम्—poor (as an expression of pity; 'मुनिशीर्ष्णौ तपस्विनौ')। क्रिया—ईतौ तृतीया (declined like श्री)। विदिता—विद् to know + क्त कर्म्मणि वर्त्तमाने + टाप् (by the rule 'मतिबुद्धिपूजार्थेभ्यश्च' i. e. क्त is affixed in the वर्त्तमान-काल to इच्छार्थ, ज्ञानार्थ and पूजार्थ roots); hence the कर्त्ता 'सर्व्वस्य' is in the षष्ठी विभक्ति by 'क्तस्य च वर्त्तमाने।' अधः—see sl. 4. स्मेरासु—smiling, स्मि + र + टाप् (the rule is 'नमिकम्पि-स्मि-अजस्-कम-हिंस-दीपो रः')। प्रकटयति—प्रकट + णिच् करोत्यर्थे + लट् ति। वैलक्ष्यम्—abashment, विलच (वि + लच + अच् कर्त्तरि) + ष्यञ्। प्रायेण—प्राय is a masc. noun meaning बाहुल्य, प्रकृत्यादिभ्यश्चेति तृतीया। निहित—नि + धा + क्त कर्म्मणि। तद्वार्त्तान्वेषणाय—to seek information about her; अन्वेषण—अनु + इष + ल्युट् भावे।

(ततः प्रविशति दृष्टो वसन्तकः)

वसन्तकः—(सपरितोषम्) ही ही। भो कोसम्बीरञ्जलाहेणाबि ण तादिसो पिअवअस्सस्स हिअअपरितोसो जादिसो मम सआसादो अज्ज पिअवअणं सुणिअ हविस्सदित्ति

तक्केमि। ता जाव गदुअ पिअवअस्सस्स णिवेदइस्सं। (परिक्रम्यावलोक्य च) कधं एसो पिअवअस्सो जधा इमं ज्जेव्व दिसं अवलोअन्ती चिट्ठदि तहा तक्केमि मं ज्जेव्व पडिवालेदि। ता जाव णं उवसप्पामि। (इत्युपसृत्य) जअदु जअदु पिअवअस्सो। भो वअस्स दिट्ठिआ वड्ढसि तुमं समीहिदकज्जसिद्धीए।

वसन्तकः—ही ही। भो कौशाम्बीराज्यलाभेनापि न तादृशः प्रियवयस्यस्य हृदयपरितोषो यादृशो मम सकाशादद्य प्रियवचनं श्रुत्वा भविष्यतीति तर्कयामि। तद्यावद्गत्वा प्रियवयस्यस्य निवेदयिष्यामि। कथमेष प्रियवयस्यो यथेमामेव दिशमवलोकयंस्तिष्ठति तथा तर्कयामि मामेव प्रतिपालयति। तद्यावदेनमुपसर्पामि। जयतु जयतु प्रियवयस्यः। भो वयस्य, दिष्ट्या वर्धसे त्वं समीहितकार्यसिद्ध्या।

[তাহার পর হৃষ্ট বসন্তকের প্রবেশ]

বস্। [আহ্লাদের সহিত] হী, হী, আজ আমার নিকট হইতে প্রিয় বাক্য শুনিয়া প্রিয় বয়স্যের যেরূপ হৃদয়পরিতোষ হইবে, এরূপ সন্তোষ কৌশাম্বী রাজ্য লাভ করিয়াও হয় নাই মনে করি। এখন প্রিয় বয়স্যকে এ সংবাদ বিজ্ঞাপন করি। [গমন করিয়া এবং অবলোকন করিয়া] এই যে প্রিয় বয়স্য এই দিকে দৃষ্টিপাত করিয়া রহিয়াছেন, তখন মনে হয় আমারই জন্য প্রতীক্ষা করিয়া রহিয়াছেন। ইঁহার নিকটে গমন করি। [অগ্রসর হইয়া] প্রিয় বয়স্যের জয়! আপনার ভাগ্য সুপ্রসন্ন; যেহেতু অভীষ্ট সিদ্ধ-হইয়াছে।

[*Then enter Basantaka glad at heart.*]

Basantaka. [*With satisfaction*] Ho ! Hillo ! Ho ! I think the joy of the heart of my dear friend was not so much even at the gaining of the kingdom of Kausambi, as it will be to-day on hearing from me the good news. Let me go and inform my dear friend of it. [*Walking and looking*] Oh ! As my dear friend is sitting here looking in this direction, I suppose that he is waiting for me. Let me approach him. [*Advancing.*] Victory to my dear friend. You are to be congratulated, friend, on the success of your desired end.

वस। कौशाम्बी एव राज्यं इति 'कौशाम्बीराज्यं' तस्य 'लाभः तेन। 'समीहितस्य' अभिलषितस्य 'कार्य्यस्य' वस्तुनः 'सिद्धिः' सम्पत्तिः तया, वाञ्छितसिद्ध्या।

NOTES.

राज्य—see sl. 10. प्रियवयस्यस्य निवेदयिष्यामि—विवक्षावशात् षष्ठी। दिष्ट्या—here is an अव्यय having the तृतीयान्त form; happily. समीहित etc.—that on which a person is congratulated is put in the तृतीया विभक्ति; समीहित—सम्+ईह्+क्त कर्म्मणि; कार्य्य—कृ+ण्यत् कर्म्मणि; सिद्धि—सिध्+क्तिन्।

राजा—(सहर्षम्) वयस्य, अपि कुशलं प्रियायाः सागरिकायाः।

विदूषकः—(सगर्व्वम्) भो अदूरेण सत्रं एव्व पेक्खिअ जाणिस्ससि।

राजा—(सपरितोषम्) वयस्य, दर्शनमपि भविष्यति प्रियायाः।

विदूषकः—(साहंकारम्) भो कीस ण भविस्सदि जस्स दे उवहसिदबिहप्पदिबुद्धिविहवो अअं अमच्चो।

राजा—(विहस्य) न खलु चित्रम्। किं न संभाव्यते त्वयि। तत्कथय। विस्तरतः श्रोतुमिच्छामि।

(विदूषकः कर्णे एवमेवं कथयति)

विदूषकः—भोः, अचिरेण स्वयमेव प्रेक्ष्य ज्ञास्यसि।

विदूषकः—भोः, कस्मान्न भविष्यति यस्य ते उपहसितबृहस्पतिबुद्धिविभवोऽयममात्यः।

राजा। [हर्षের সহিত] বয়স্য, প্রিয়া সাগরিকার কুশল ত?

বিদূ। [গর্ব্বের সহিত] অচিরে স্বয়ং দর্শন করিয়া সমস্ত জানিতে পারিবেন।

রাজা। [আনন্দের সহিত] বয়স্য প্রিয়ার দর্শনলাভও ঘটিবে?

বিদূ। [অহঙ্কারের সহিত] বৃহস্পতির বুদ্ধিবিভবকে উপহাস করিতে সমর্থ এরূপ এই অমাত্য যখন আপনার আছে তখন কেন না ঘটিবে?

রাজা। [হাস্য করিয়া] আশ্চর্য্যের বিষয় কিছু নাই। তোমার পক্ষে কি না সম্ভবপর? সমস্ত বিষয় বল, আমি সবিস্তর শুনিতে ইচ্ছা করি।

[বিদূষক কর্ণে এই এই রূপ ইত্যাদি বলিল]

King. [*With joy*] Does it fare well, my friend with my beloved Sagarika?

Bidu. [*Proudly*] You will know it soon, having perceived it yourself.

King. [*With satisfaction*] Will there be even an interview, my friend, with my love?

Bidu. [*Boastfully.*] Why shall it not be? when you have such a counsellor as laughs at Brihaspati's treasure of intellect.

King. [*Laughing*] This is not strange. What is not possible with thee? Tell it in detail; I wish to hear it.

[*Bidushaka whispers in his ear, So & So.*]

বিদূ। বৃহতাং বাচাং পতিঃ ইতি 'বৃহস্পতিঃ' সুরগুরুঃ [তদ্বৃহতীঃ করপত্যোর্য্যঃ দেবতয়োরিতি সুট্], 'বুদ্ধেঃ বিভবঃ' ঐশ্বর্য্যং ইতি 'বুদ্ধিবিভবঃ' 'উপহসিতঃ' তিরস্কৃতঃ 'বৃহস্পতেঃ বুদ্ধিবিভবো যেন স উপহসিতবৃহস্পতিবুদ্ধিবিভবঃ অতিক্রান্ত-বাচস্পতিধীঃ। 'অমাত্যঃ' কার্য্যসহায়ঃ।

রাজা। 'বিস্তরতঃ' বিস্তরেণ [তৃতীয়ায়াঃ তসিঃ। শব্দবিষয়ত্বাৎ ঘঞ্-প্রতিষেধাৎ ঋদোরবিত্যপ্, প্রকৃত্যাদিভ্যশ্চেতি তৃতীয়া]।

NOTES.

অচিরেণ—আনন্তর্য্যে ৫মী (চিরং, চিরেণ, চিরায়, চিরাৎ, চিরস্য, চিরাচায় are all অব্যয়)। সাহঙ্কারম্—boastfully, অহম্ (অব্যয়) + ক্ষ + ঘঞ্ ভাবে = অহঙ্কার। উপহসিত etc.—Qual. অমাত্যঃ। উপহসিত —উপ + হস + ক্ত কর্ম্মণি। বৃহস্পতি—বৃহতাং বাচাং পতিঃ ইতি বৃহস্পতিঃ; the final ত of the pronoun তদ and বৃহত্ is elided, and স is the augment, when কর and পতি enter into a compound state with

them respectively and mean a thief and a god respectively. तस्करः, बृहस्पतिः, "तद्बृहतीः करपत्योश्चौरदेवतयोः सुट् तलोपश्च।" बुद्धिविभवः —wealth of intelligence. अमात्यः—अमा (with) + त्यप्। संभाव्यते—सम् + भू + णिच् + लट् ते कर्म्मणि। विस्तरतः—at length, in detail, वि + स्तृ + अप् (घञ् is not affixed to mean an array of words, see *ante* under अलम् अतिविस्तरेण)।

राजा—(सपरितोषम्।) वयस्य, इदं ते पारितोषिकम्। (इति हस्तादवतार्य्य कटकं ददाति।)

विदूषकः—(कटकं परिधायात्मानं निर्वर्ण्य) भोदु एव्वं दाव। इमं सुद्धसोवण्णकडअमण्डिअहत्थं अत्तणो बह्मणीए गदुअ दंसइस्सं।

राजा—(हस्ते गृहीत्वा निवारयन्) सखे, पश्चाद्दर्शयिष्यसि। ज्ञायतां तावदधुना किमवशिष्टमङ्क इति।

विदूषकः—(परिक्रम्यावलोक्य च सहर्षम्) भोः पेक्ख पेक्ख। एसो क्खु, गुरुआणुराओक्खित्तहिअओ संधावङ्कदिस्स-संकेदो विअ अत्थगिरिसिहरकाणणं अणुसरदि भअवं सहस्सरस्मी।

विदूषकः—भवत्वेवं तावत्। इमं शुद्धसौवर्णकटकमण्डितहस्तमात्मनो ब्राह्मण्यै गत्वा दर्शयिष्यामि।

विदूषकः—भोः प्रेक्षस्व प्रेक्षस्व। एष खलु गुर्वनुरागोत्क्षिप्तहृदयः संध्यावधूदत्त-संकेत इवास्तगिरिशिखरकाननमनुसरति भगवान्सहस्ररश्मिः।

রাজা। [আহ্লাদের সহিত] বয়স্য, এই তোমার পারিতোষিক [হস্ত হইতে বলয় উন্মোচন করিয়া দিলেন]

বিদূ। [বলয় পরিয়া নিজ শরীরের দিকে দৃষ্টিপাত পূর্ব্বক] এইরূপ বিশুদ্ধ সুবর্ণনির্ম্মিত বলয়ে ভূষিতহস্ত হইয়া নিজ ব্রাহ্মণীর সমীপে গমন করিয়া দেখাই।

রাজা। [হস্তধারণপূর্ব্বক নিবারণ করিয়া] সখে, পরে দেখাইবে, এখন দিবসের কত অবশেষ আছে দেখ।

বিদূ। [গমন করিয়া, অবলোকনপূর্ব্বক হৃষ্টভাবে] দেখুন, দেখুন ভগবান্ সহস্ররশ্মি গুরু অনুরাগে চঞ্চলহৃদয় সন্ধ্যাপত্নী কর্ত্তৃক দত্তসঙ্কেত হইয়াই যেন অস্তাচলের শিখরস্থ কাননের দিকে গমন করিতেছেন।

King. [*With satisfaction*] Here is your reward, my friend. [*Taking off the bracelet from the arm gives it.*]

Bidu. [*Putting on the bracelet and looking at his own self*] Well, I will go and show myself to my wife with my arm thus adorned with a bracelet of pure gold.

King. [*Taking him by the hand, preventing*] You will show it afterwards my friend. See how much of the day still remains.

Bidu. [*Walking and looking, with joy*] Behold, behold! The God with thousand rays as if with his heart moved by great passion and making an appointment with the Evening wife proceeds towards the forest on the peak of the setting hill.

বিদূ। 'শুদ্ধ' বিমলং যৎ 'সুবর্ণং' তস্য 'কটকং' বলয়ঃ তেন 'মণ্ডিতঃ' ভূষিতঃ 'হস্তঃ' যস্য সঃ 'শুদ্ধসুবর্ণকটকমণ্ডিতহস্তঃ'।

বিদূ। 'সন্ধ্যা' এব 'বধূঃ' অভিসারিকা নায়িকা তয়া 'দত্তঃ সঙ্কেতঃ' অভিসরণস্থানবিষয়কং ইঙ্গিতং যস্য সঃ 'সন্ধ্যাবধূদত্তসঙ্কেতঃ' সন্ধ্যাবধ্বা অভিসারিতঃ। অনুরক্তয়া সাগরিকয়া কৃতসঙ্কেতঃ নরপতিরপি মকরন্দোদ্যানং অভিসরিষ্যতি ইতি ধ্বনিঃ। 'অস্তগিরেঃ' অস্তাচলস্য 'শিখরে' শৃঙ্গে যৎ 'কাননং' তৎ। 'সহস্রং রশ্ময়ঃ' কিরণাঃ যস্য সঃ 'সহস্ররশ্মিঃ' সূর্য্যঃ। অস্তাচলচূড়াবলম্বী ময়ূখমালী ইতি সরলার্থঃ।

NOTES.

भवतु—well. एवं—thus. तावत्—वाक्यालङ्कारे। शुद्ध—शुध्+क्त शुध्यति ; शुशोध ; अशुधत्)। मण्डित—मण्ड (चुरादि)+क्त कर्म्मणि। ब्राह्मण्यै ब्राह्मण+ङीष् (by 'पुंयोगाद् आख्यायाम्)। दर्शयिष्यामि—दृश+णिच्+लृट् स्यामि ; by 'दृशेश्च' it may have ब्राह्मणीम् as the second object, the

चतुर्थी in ब्राह्मण्यै being by the rule 'क्रियाग्रहणमपि कर्त्तव्यम्'। पश्चात् अपरस्मिन् काले इति अपर आति ('पश्चात्'; अपरस्य पश्चभाव आतिश्च प्रत्ययः अस्तातेर्विषये)। अङ्कः किम्—how much of the day, अवशिष्टम्—अव + शिष् + क्त। गुर्वनुरागोत्क्षिप्तहृदयः—Qual. सहस्ररश्मिः with his heart drawn by excessive affection (for his bride the Evening); the disc of the sun getting very red towards the evening is also hinted at; अनुराग—अनु + रञ्ज + घञ्; उत्क्षिप्त—उद् + क्षिप + क्त। सन्ध्यावधूदत्तसङ्केतः—Qual. सहस्ररश्मि, the appointed interview of the king and सागरिका in the Jasmine bower is also hinted at. सहस्ररश्मिः—सहस्रं रश्मयः यस्य सः, the thousand rayed (sun).

राजा—(विलोक्य सहर्षम्) सखे, सम्यगुपलक्षितम्। पर्यवसितमहः। तथाहि

अध्वानं नैकचक्रः प्रभवति भुवनभ्रान्तिदीर्घं विलङ्घ्य
प्रातः प्राप्तुं रथो मे पुनरिति मनसि न्यस्तचिन्तातिभारः।
संध्याक्षुष्टावशिष्टस्वकरपरिकरैः स्पष्टहेमारपङ्क्ति*
व्याकृष्यावस्थितोऽस्तक्षितिभृति नयतीवैष दिक्चक्रमर्कः॥५२॥

अपि च

यातोऽस्मि पद्मवदने समयो ममैष †
सुप्ता मयैव भवती प्रतिबोधनीया।
प्रत्यायनामयमितीव सरोरुहिण्याः
सूर्योऽस्तमस्तकनिविष्टकरः करोति॥५३॥

तदुत्तिष्ठ। तत्रैव माधवीलतामण्डपे गत्वा प्रियतमासंकेतावसरं प्रतिपालयावः।

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* पङ्क्तिमिति पाठान्तरम्। † पद्मनयने इति पाठान्तरम्।

রাজা। [অবলোকন করিয়া আহ্লাদের সহিত] সখে, ঠিক দেখিয়াছ, দিবসের শেষ হইয়াছে। কারণ—

আমার এই একচক্র রথ ভুবনপ্রদক্ষিণহেতু সুদীর্ঘ পথ অতিক্রম করিয়া প্রভাতে পুনর্ব্বার উপস্থিত হইতে পারিবে না, এই ভাবনা মনে উপস্থিত করিয়া মার্ত্তণ্ড-অস্তাচলে অবস্থিত হইয়া সায়ংকালকর্ত্তৃক আকৃষ্ট কিরণসমূহের অবশিষ্ট নিজ কিরণরূপ সৌবর্ণ অরশ্রেণী আকর্ষণ করিয়া দিগ্‌বলয়রূপ (অক্ষ) এক চক্রে সংযোজিত করিয়া দিতেছেন।

এবং—

ঐ সূর্য্য অস্তাচলের মস্তকে কিরণরূপ হস্ত স্থাপন করিয়া "হে পদ্মনয়নে, আমি চলিলাম, আমার সময় উপস্থিত ; তুমি নিদ্রিত হইলে আমিই আসিয়া তোমাকে জাগরিত করিব।" এইরূপ বাক্যে কমলাকরের সমাশ্বাসনপূর্ব্বক প্রতীতি উৎপাদন করিতেছেন।

অতএব উত্থান কর, সেই মাধবীলতামণ্ডপে গমন করিয়া প্রিয়তমার সঙ্কেত সময়ের প্রতীক্ষা করিব।

King. [*Looking with joy.*] You have observed it rightly; the day has drawn to its close, For :—

The Sun stationing himself on the setting hill, and raising in his mind the extremely heavy thought that his car with but one wheel having crossed the path long on account of traversing round the earth will not be able to reach again the hill of rising in the morning, gathers the rows of his own golden rays like so many clear golden spokes—the remains of those already drawn up by evening, and joins them as it were to the circle or wheel of the quarters.

Also—

The sun with his rays placed on the top of the setting hill produces confidence in, and ministers consolation to, the lotus-plant in this manner :—"I am going away, O, you lotus-eyed one : this is my time. You lying asleep will be awakened by me (and none else)."

—Let us rise, therefore, we will go to the Jasmine grove and wait there for the time of appointment with my love.

राजा। पर्य्यवसितं' [पर्य्यवपूर्व्वात् स्यतेः कर्त्तरि क्तः अकर्म्मकत्वात्] समाप्तिंगतम्।

अध्वानमिति। अन्वयः। एकचक्रः मे रथः भुवनभ्रान्तिदीर्घम् अध्वानं विलङ्घ्य प्रातः पुनः प्राप्तुं न प्रभवति इति मनसि न्यस्तचिन्तातिभारः एषः अर्कः अस्तचितिभृति अवस्थितः (सन्) संध्याकृष्टावशिष्ट स्वकरपरिकरस्पष्टहेमारपङ्क्ति दिक्चक्रं व्याकृष्य इव (स्वरथं) नयति ॥ ५२ ॥

एकं चक्रं रथाङ्गं यस्य स 'एकचक्रः' ["सप्त युञ्जन्ति रथमेकचक्रं, एकोऽश्वो वहति सप्तनामा त्रिनाभिचक्रमजरमनर्व्वं यत्रेमा विश्वा भुवनानितस्थुः" इति श्रुतिसिद्धं सूर्य्यरथस्य एकचक्रत्वम् ; भोजप्रबन्धेऽपि "रथस्यैकं चक्रं भुजगनमिताः सप्ततुरगाः निरालम्बोमार्गश्चरणविकलः सारथिरपि। रविर्यात्येवान्तं प्रतिदिनमपारस्य नभसः क्रियासिद्धिः सत्त्वे भवति महतां नोपकरणे"] 'मे रथः भुवनस्य' मर्त्तलोकस्य 'भ्रान्त्या' परिभ्रमणेन प्रदक्षिणीकरणेनेति यावत् 'दीर्घं' विप्रकृष्टं 'अध्वानं विलङ्घ्य' अतिक्रम्य 'प्रातः' प्रभाते 'पुनरपि प्राप्तुं' उदयशैलं इति शेषः 'न प्रभवति' न समर्थो भविष्यति [वर्त्तमानसामीप्ये वर्त्तमानवद्वा इति भविष्यदर्थे लट्] 'इति' इत्थं 'मनसि' स्वान्ते 'न्यस्तः' निहितः 'चिन्तायाः अतिभारः' अतिशयो येन स 'न्यस्तचिन्तातिभारः' 'एषः अर्कः' विवस्वान् 'अस्तस्य चितिभृत्' शैलः तस्मिन् 'अस्तचितिभृति' 'चरमशैले 'अवस्थितः' सन्, 'सन्ध्यया आकृष्टेभ्यः अवशिष्टाः' ये 'स्वकरपरिकराः' सन्ध्याविलुप्तावशेषस्वमयूखनिवहाः ते एव 'स्पष्टा' सुव्यक्ता 'हेम्नः' सुवर्णस्य 'अरपङ्क्तिः' अरश्रेणी चक्राभ्यन्तरवर्त्ति-दारुसमूहः यस्य तत् तथोक्तं 'सन्ध्याकृष्टावशिष्टस्वकरपरिकरस्पष्टहेमारपङ्क्ति सौवर्णारश्रेणीनिभकिरणनिकरप्रतिभिन्नाभ्यन्तरं 'दिक्चक्रं' आशामण्डलरूपं चक्रं 'व्याकृष्य' बलात् समूहन् 'इव' 'नयति' स्वरथं प्रापयति, लवहृदये दिक्चक्ररूपं चक्रान्तरं स्वरथे 'योजयति' इत्यर्थः रवेः स्यन्दनस्य ["हिरण्ययेन सविता रथेन"] इत्यादिश्रुतिप्रामाण्यात् हैमत्वात् हेमारपङ्क्तिचक्रस्यैव योजनं न्याय्यमित्यतः स्पष्टहेमारपङ्क्ति इत्युक्तम्। 'सन्ध्याकृष्टावशिष्टस्वकरपरि करस्पष्टहेमारपङ्क्तिमिति पाठे सन्ध्याकर्तृककर्षणात् स्त्रीकत्वमापन्नाः ये स्वकरनिवहाः ते एव स्पष्टा

हेमारपङ्क्तिः सुवर्णनिर्म्मितारश्रेणी तां 'व्याक्षिप्य' समाहृत्य 'दिग्चक्रं नयति' प्रापयति इव। किरणरूपैः सौवर्णारदण्डैः दिक्चक्रं अन्वितं कृत्वा तदेव चक्रान्तरं स्वरथरथवहनये संयोजनार्थं प्रगुणीकरोतीत्यर्थः। [अत्र उत्प्रेक्षालङ्कारः। स च स्वकरपरिकरस्पृष्टहेमारपङ्क्ति इति रूपकेण अनुप्राणितः। स्रग्धरा वृत्तम्]।

यात इति। अन्वयः। अस्तमस्तकनिविष्टकरः अयं सूर्य्यः "पद्मवदने (अहं) यातः अस्मि एष मम समयः सुप्ता भवती मयैव प्रतिबोधनीया" इति सरोरुहिण्याः प्रत्यायनां करोति इव ॥ ५३ ॥

सन्ध्याकालवर्णनं पुनः प्रस्तौति—'अस्तस्य' लक्षणया अस्ताचलस्य 'मस्तके' शिखरे 'निविष्टः' संक्षिप्तः न्यस्तः 'करः' अंशुः हस्तश्च येन सः [वलिहस्तांशवः करा इत्यमरः] 'अस्तमस्तकनिविष्टकरः' 'अयं सूर्य्यः' रविः [सरति इति व्युत्पत्त्या कर्त्तरि क्यप्प्रत्ययेन निपातनात् साधुः] 'पद्ममेव वदनं' यस्याः सा 'पद्मवदना,' कमलवदना, 'पद्मसदृशं वदनं' यस्याः इति विग्रहे पद्मानना इत्यन्यत्र, तत् सम्बोधने, हे 'पद्मवदने,' हे कमलानने अहं 'यातोऽस्मि,' अस्तं गतोऽस्मि, देशान्तरं चेति ध्वनिः, 'एष मम समयः' प्रयाणसमयः सम्प्राप्तः, मम एष समयः शपथश्च [समयाः शपथाचारकालसिद्धान्तसंविदः इत्यमरः] कीऽसावित्याह, 'सुप्ता' निद्रिता 'मयैव' नान्येन [इति अन्यव्यावृत्तिपरः एवकारः] 'प्रतिबोधनीया' उन्मेषं लम्भयितव्या, निद्राभङ्गं प्रापणीया च। 'इति सरोरुहिण्याः' नलिन्याः कस्याश्चित् नायिकायाश्चेत्यर्थः आक्षिप्यते, 'प्रत्यायना' विश्वासोत्पादनं परिसान्त्वनां 'करोति'। [इणः अत्र बोधनार्थत्वात् "णौ गमिरबोधने" इति गम्यादेशाभावः, ततः "ण्यासश्रन्थो युच्" इति युच्प्रत्यये प्रत्यायना सिद्धा]। प्रियजनस्य अङ्गस्पर्शपूर्व्वकः शपथः लोके प्रसिद्धः। 'इव' शब्दः उत्प्रेक्षाद्योतकः। भाविविरहशोकेन स्खलितकवरीबन्धनत्वात् विपर्य्यस्तमूर्द्धजे प्रियतमायाः शिरसि करं निधाय अन्योऽपि कश्चित् प्रियः गमनसमयो मे सम्प्राप्तः अयि कमलपत्राक्षि प्रभाते पुनरेत्य तव निद्राभङ्गं विधास्ये अतो दैन्यं मा भजस्व इति समाश्वासनं करोति इति अर्थः समासेन उच्यते। [अतः समासोक्तिरलङ्कारः। वसन्ततिलकावृत्तम्]।

'प्रियतमायाः' सागरिकायाः 'सङ्केतस्य अवसरः' समयः तम्।

५२। एकचक्रेण रथेन न प्रभूयते इति न्यस्तचिन्ताभारेण एतेन अवस्थितेन अर्केण...दिक्चक्रं नीयते।

५३। मया यायते, मम एतेन समयेन, सुप्तया भवत्या प्रतिबोधनीयया भूयते। (यद्वा सुप्तां भवतीं अहं प्रतिबोधयेयम्) इति अस्तमस्तकनिविष्टकरेण अनेन सूर्येण प्रत्यायना क्रियते इव।

NOTES.

सम्यक्—अव्यय, rightly. पर्य्यवसितम्—परि + अव + सो + क्त कर्त्तरि, has terminated. अध्वानं नैकचक्रः etc.—The sun's chariot is said in the Vedas to have only one wheel to it ; having accomplished a long journey and having got an equally long one to accomplish to enable him to reach the rising hill in the morning, he wants to have a second wheel to his chariot to increase its speed. Of this second wheel the circle of horizon is the rim and the golden rays that are yet left form the spokes. The circle of horizon being thus applied to the sun's chariot as a wheel moves along with it and disappears from our view (i. e. the circle bounding the view is narrowed almost to a point in the dark) to reappear in the morning. भुवन—भवति उत्पद्यते इति भुवनम्, भू + क्युन् (उणादि) ; भान्ति—भम् + क्तिन्। विलङ्घ्य—वि + लङ्घ + ल्यप्। प्रातः—अव्यय, कालाधिकरणे ७मी, प्र + अत् (सातत्यगमने) + अरन् (by 'प्रातेररन्') प्रातुम्—प्र + आप् + तुमुन् ; supply उदयशैलम् (to reach the rising hill.) प्रभवति = प्रभविष्यति present for near future (see Tika). न्यस्त—नि + अस् + क्त कर्म्मणि। भार—भृ + घञ् कर्म्मणि। आकृष्ट—आङ् + कृष् + क्त ; the rays are said to have been drawn away by the evening i. e. absorbed or lost in the evening gloom. अरपङ्क्ति—the spokes, the bars from the nave to the rim of a wheel. अस्तचितिभृति—on the setting hill ; चितिं बिभर्त्ति यः सः चितिभृत्, चिति + भृ + क्विप् ; चीयते उप्यते अस्याम् इति चितिः, चि +

क्तिन् अधिकरणे ; or 'महालये क्षयं याति क्षितिस्तेन प्रकीर्त्तिता' ; a mountain is supposed to uphold the earth. दिक्चक्रं (स्वरथं) नयति—applies the wheel of horizon (to his chariot). For the meaning when the reading is...पङ्क्तिम् and not...पङ्क्ति, see Eng. and Beng. Trans. ; in this case दिक्चक्रम् is the indirect object of नयति, the direct object being...पङ्क्तिम्। यातोऽस्मि...प्रतिबोधनीया—These are the words addressed by the sun to the lotus plant (*also* by the husband to the wife). पद्मवदने—having the lotus (flower) for its face (*also* having a lotus-like face). यातः—या + क्त कर्त्तरि आदि कर्म्मणि। समयः ममैषः—It is now my time to depart. समय also means 'swearing, solemn promise', the construction in that case being एषः मम समयः (यत्) सुप्ता भवती मयैव प्रतिबोधनीया। सुप्ता—स्वप् + क्त कर्त्तरि + टाप् (स्वपिति ; सुष्वाप ; अस्वाप्सीत्)। मयैव—by me and none else ; एव implies अन्ययोगव्यवच्छेद। प्रतिबोधनीया—subject मया, obj. भवती ; प्रति + बुध + णिच + अनीयर् कर्म्मणि + टाप् (बुध्—बुध्यते ; बुबुधे ; अबोधि अबुद्ध ; भोत्स्यते) ; to be roused from sleep. प्रत्यायनाम्—the root इण् when it means to go, assumes the form गमि in the presence of the causal affix णिच् ; but when it means 'to convince,' it becomes आयि (णौ गमिरबोधने). Then the affix युच् in the भाववाच्य is added to it by the rule ण्यासश्रन्थो युच्। Words formed by the affix युच् in the भाववाच्य are used in the feminine gender. Thus प्रत्यायना is arrived at. सरोरुहिण्या—The तद्धित affix इनि is added to सरोरुह (a lotus) ; and in the feminine gender, the form सरोरुहिणी is obtained. सरसि रुहम् इति सरोरुहम्, रोहतीति रुहम् (रुह + क by 'इगुपध-ज्ञा-प्री किरः कः')। सूर्य्य—सृ + क्यप् कर्त्तरि (निपातन)। अस्तमस्तकनिविष्टकरः—अस्त is the setting hill, मस्तक is its top and कर is the ray of the sun ; in the husband's case. अस्तमस्तक is the wife's head with the hair in disorder (अस्त = अस् to throw + क्त) and कर is the

husband's hand which he places on the head of his beloved as the formality generally attending an oath. A head with loose hair is the mark of a विरहिणी or one separated or going to be separated from her husband. निविष्ट—नि + विश् + क्त (by 'नेर्विशः', विश with नि is आत्मनेपदी). सङ्केतावसरम्—the time of appointment.

विदूषकः—सोभणं भणिदं। (इत्युत्तिष्ठतः। विलोक्य) भो वयस्स, पेक्ख पेक्ख। एसो क्खु बहुलोकिदविरलवणराइसण्णिवेसो गहोदघणपङ्कपीवरवणवराहमहिसकसणच्छवी पसरदि पुव्वदिसं पच्छादअन्तो तिमिरसंघाओ।

राजा—(सहर्षं समन्ताद्विलोक्य) वयस्य, सम्यगुपलक्षितम्। तथाहि

पुरः पूर्वामेव स्थगयति ततोऽन्यामपि दिशं
क्रमात् क्रामन्नद्रिद्रुमपुरविभागांस्तिरयति।
उपेतः पौनत्वं तदनु च जनस्येक्षणफलं
तमःसंघातोऽयं हरति हरकण्ठद्युतिहरः॥ ५४॥

तदादेशय मार्गम्।

विदूषकः—एदु एदु पिअवअस्सो।

(इति परिक्रामतः)

विदूषकः—शोभनं भणितम्। भो वयस्य, प्रेक्षस्व प्रेक्षस्व। एष खलु बहुलीकृतविरलवनराजिसंनिवेशो गृहीतघनपङ्कपीवरवनवराहमहिषकृष्णच्छविः प्रसरति पूर्वदिशं प्रच्छादयंस्तिमिरसङ्घातः।

विदूषकः—एतु एतु प्रियवयस्यः।

विदू। উত্তম কথা বলিয়াছেন [উভয়ে উত্থান করিলেন। বিলোকন করিয়া] বয়স্য,

দেখুন, দেখুন পূর্ব্বদিক আবৃত করিয়া নিবিড়পঙ্কাক্তকলেবর বন্যবরাহ ও মহিষের ন্যায় কৃষ্ণবর্ণ অন্ধকার বিরলবনরাজিসন্নিবেশকে নিবিড়তা প্রাপ্ত করাইয়া বিসারিত হইতেছে।

রাজা। [আহ্লাদের সহিত চতুর্দ্দিক বিলোকন করিয়া] বয়স্য, তুমি ঠিক্ দেখিয়াছ। কারণ—

ভগবান্ চন্দ্রচূড়ের কণ্ঠকান্তির সদৃশ অন্ধকাররাশি প্রথমে পূর্ব্বদিক্ তাহার পর অন্য দিক্ও আবৃত করিতেছে। ক্রমে বিস্তৃতি প্রাপ্ত হইয়া পর্ব্বত, বৃক্ষ, গ্রাম, জনপদ প্রভৃতি ভূভাগ অন্তর্হিত করিতেছে। তৎপশ্চাৎ ঘনত্ব প্রাপ্ত হইয়া মানবগণের দৃক্শক্তি বিহত করিয়া দিতেছে। অতএব পথ প্রদর্শন কর।

বিদূ। প্রিয় বয়স্য, আসুন, আসুন। [উভয়ে অগ্রসর হইলেন]

Bidu. Well spoken. [*Both rise up,*]

Bidu. [*Looking.*] Oh friend, behold, behold, there the mass of darkness spreads all around, veiling the eastern quarter, rendering dense and thick (as it were) the sparse arrangements of rows of thickets, and assuming the dark colour of wild boars and buffaloes (looking) bulky by reason of thick mud.

King, [*Looking round with joy.*] You have observed it aright, my friend. For :—

This mass of darkness, imitating the glow of the neck of the God Siva, covers at first the eastern quarter and then another, and stretching by degrees hides from view the various hills, trees and cities &c., and then getting thick obstructs the vision of men. Show me, therefore, the path.

Bidu. Come, come, my dear friend. [*Both walk.*]

বিদূ। অবহুল: বহুল: কৃত: ইতি 'বহুলীকৃত:' নিবিড়ত্বমাপাদিত: 'বিরলানাং বনরাজীনাং বনশ্রেণীনাং সন্নিবেশ:' রচনা যেন স 'বহুলীকৃতবিরলবনরাজিসন্নিবেশ:'। 'ঘন:' নিবিড়: য: 'পঙ্ক:' কর্দ্দম: তেন তৎসঙ্গবশাদিত্যর্থ: 'পীবরা:' স্থূলা: [প্যৈধাতো: ক্বরচ্] যে 'বনবরাহা:' শূকরা: 'মহিষা: চ তেষাং 'কৃষ্ণা' শ্যামা 'ছবি:' কান্তি: 'গৃহীতা' যেন স: 'গৃহীতঘনপঙ্কপীবরবনবরাহমহিষকৃষ্ণচ্ছবি:'। 'তিমিরাণাং সঙ্ঘাত:' রাশি: [হন্তের্ঘঞ্]।

পুর ইতি। অন্বয়:। হরকণ্ঠদ্যুতিহর: অয়ং তম:সংঘাত: পুর: পূর্ব্বামেব

दिशं ततः अन्यामपि (दिशं) स्थगयति, क्रमात् क्रामन् अद्रिद्रुमपुरविभागान् तिरयति ; तदनु च पीनत्वम् उपेतः जनस्य ईक्षणफलं हरति ॥ ५४ ॥

हरस्य कण्ठस्य द्युतिं' नीलां छायां 'हरति' यः स 'हरकण्ठद्युतिहरः' 'अयं तमःसङ्घातः' ध्वान्तौघः 'पुरः' प्राक् 'पूर्व्वामेव दिशं' सूर्य्यस्य विप्रकृष्टत्वात् प्रथमं पूर्व्वदिशी ग्रहणं, 'ततः' क्रमेण 'अन्यामपि' उदीच्यादिकां 'स्थगयति' आवृणोति, [स्थग आच्छादने इति चौरादिकस्य लटि रूपम् अयं घटादिः] 'क्रमात् क्रामन्' भ्रमरन्, [क्रमेर्दीर्घः शिति परस्मैपदेषु इति दीर्घः] 'अद्रीन्' शैलान् 'द्रुमान्' वृक्षान् 'पुरविभागान्' जनपदप्रदेशांश्च सशैलवननगराणि 'तिरयति' आच्छादयति [तिरस् शब्दात् णिचि सलोपे सिद्धमिदं] तथा च गीतगोविन्दे। "तिरयन्नपि वेदनां" 'तदनु' तत्पश्चात् 'पीनत्वं' घनत्वं 'उपेतः' प्राप्तः सन् [व्यवस्थितविभाषया अस्वाङ्गेऽप्यादेशविकल्पात् प्यानत्वं इत्यपि रूपम्] जनस्य ईक्षणफलं दृष्टिफलं 'हरति' दृक्शक्तिं विलुम्पति। तथा च मृच्छकटिके "लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभः। असत्पुरुषसेवेव दृष्टिर्निष्फलतां गता"। [शिखरिणीवृत्तम्।]

५४। पूर्व्वा दिक् स्थग्यते, ततः अन्या, क्रामता अद्रिद्रुमपुरविभागाः तिर्य्यन्त पीनत्वं उपेतेन हरकण्ठद्युतिहरेण तमःसङ्घातेन अनेन ईक्षणफलं क्रियते।

NOTES.

शोभनम्—well, adv. qualifying भणितम्। शुभ + णिच् + युच् = शोभना ; शोभना विद्यते यस्मिन् तत् शोभनम्, शोभना + अच् मत्वर्थे। In the गणपाठ we find 'नन्दिवाशि-मदि-दूषि-साधि-वर्धि-शोभि रोचिभ्यः न्यन्तेभ्यः संज्ञायाम्' ; thus शोभि + ल्यु कर्त्तरि means a संज्ञा (शोभनम् पद्मम्, शोभनः ग्रहः योगविशेषो वा)। यद्वा शोभते इति शोभनं, शुभ + युच् (by 'अनुदात्तेतश्च हलादेः') बहुलीकृत etc.—making the thinly scattered woods appear dense ; बहुलीकृत—बहुल + चि + कृ + क्त कर्म्मणि ; संनिवेश—सम् + नि + विश् + घञ्, array. घनपङ्कपीवर—heavily coated with thick mud ; पीवर—प्यै + स्वरच् (प्यायते ; पप्ये ; अप्यास्त)। प्रच्छादयन्—प्र + छद (स्वार्थे णिच्) + शतृ। तिमिरसंघातः—mass of darkness ;

संघात—सम् + हन् + घञ् । समन्तात्—an अव्यय meaning चतुर्दिक्षु, अधिकरणे ७मी, originally the ablative form of समन्त (सम् सम्यक्प्रकारेण अन्तः)। तथाहि—used to support or confirm a statement already made. पुरः—पूर्व्वस्मिन् काले इति पूर्व्व + ७मी + असि स्वार्थे। स्थगयति—covers, स्थग (चुरादि) + लट् ति। ततः—आनन्तर्य्ये ५मी, तद् + पञ्चम्याः तसिल्। क्रामन्—क्रम् + शतृ, spreading. अद्रि—hill, अद् + क्रिन् ; द्रुमः—see ante (sl. 18)। तिरयति—is derived from the indeclinable particle तिरस् with the causal affix णिच् ; the टि or the portion of the word beginning with the final vowel is elided. पीनत्वं। The word पीन is derived from the root प्याय with the affix क्त। पी is ordered in the place of प्याय in the presence of the affix क्त, when स्वाङ्ग or the limb of an animal is meant. In other cases, प्या is optionally ordered for पी। Hence we have both the forms प्यान and पीन in the present instance. उपेतः—उप + इ + क्त। तदनु पीनत्वम् उपेतः—तत् stands for the act implied in तिरयति ; the gloom thickens as it screens from the view the hills etc., hence तत् may be taken to be in the द्वितीया विभक्ति in connection with अनु which is कर्म्मप्रवचनीय by the rule 'तृतीयार्थे'। ईक्षणफलं हरति—takes the faculty of seeing. हरकण्ठद्युतिहरः—Qual. तमःसंघातः ; assuming the sable hue of the neck of Siva ; हरः—हरतीति हृ + पचाद्यच् ; द्युति—दिव् + क्तिन् or द्युत् + इन्।

विदूषकः—(निरूप्य) भो भो वअस्स, एदं क्खु समासण्णं बहलपादवदाए पिण्डीकिदाम्बआरं विअ मअरन्दुज्जाणं। ता कधं एत्थ मग्गो लक्खीअदि।

राजा—(गन्धमाघ्राय) वयस्य, गच्छाग्रतः। ननु सुपरिज्ञात एवात्र मार्गः। तथाहि

पालीयं चम्पकानां नियतमयमसौ सुन्दरः सिन्धुवारः
सान्द्रा वीथी तथेयं बकुलविटपिनां पाटलापङ्क्तिरेषा।
आघ्रायाघ्राय गन्धं विविधमधिगतैः पादपैरेवमस्मि-
न्वर्त्मिं पन्थाः प्रयाति द्विगुणतरतमोनिह्नुतोऽप्येषचिह्नैः ॥५५॥

(इति परिक्रामतः)

विदूषकः—भो वयस्य, इदं खलु समासन्नं बहुलपादपतया पिण्डीकृतान्धकारमिव मकरन्दोद्यानम्। तत्कथमत्र मार्गो लक्ष्यते।

বিদূ। [নিপুণভাবে অবলোকন করিয়া] বয়স্য, এই সন্নিহিত মকরন্দোদ্যান বহুতরুরাজির সন্নিবেশ হেতু ঘনীভূতান্ধকারের ন্যায় প্রতীয়মান হইতেছে। এস্থানে পথ কিরূপে দৃষ্ট হইবে ?

রাজা। [গন্ধ গ্রহণ করিয়া] বয়স্য, অগ্রে চল। এস্থানের পথ সুপরিজ্ঞাত। কারণ—এই চম্পকশ্রেণী, ঐটী নিশ্চয় সুন্দর সিন্ধুবার ; আর এইটী বকুল বৃক্ষের নিবিড় বীথী, এইটী পাটল বৃক্ষের শ্রেণী। এস্থানের পথ দ্বিগুণান্ধকারে প্রচ্ছন্ন হইলেও নানাবিধ গন্ধের আঘ্রাণ পূর্ব্বক পরিজ্ঞাত এই সকল বৃক্ষরূপ চিহ্নের দ্বারা অনায়াসে পথের পরিজ্ঞান হইতেছে। [উভয়ে গমন করিতে লাগিলেন]

Bidu. [*Marking.*] Here is the Makaranda garden close by, with its darkness collected into a heap as it were, on account of being full of many trees. How will the path be seen here, my friend ?

King. [*Smelling the odour* (*of flowers*).] Go in front, my friend. The path here is well-known. For :—

This is the row of *Champakas* : surely yonder is the beautiful *Sindhubara* tree : and this is the thick avenue of Vakula trees : there is the line of Patala flowers. The path here though hidden by doubly increased darkness becomes distinctly known by these marks of trees known by smelling and smelling the several odours.

[*Both walk on.*]

विदू। बहुलाः पादपाः वृक्षाः यत्र तत् 'बहुलपादपं' तस्य भावः तत्ता तया

'बहुलपादपतया' [हेतौ तृतीया]। अपिण्डः पिण्डः कृतः इति 'पिण्डीकृतः' घनीकृतः 'अन्धकारः' यत्र तत् 'पिण्डीकृतान्धकारं'।

पालीति। अन्वयः। इयं चम्पकानां पाली, नियतम् अयम् असौ सुन्दरः सिन्धुवारः तथा इयं वकुलविटपिनां सान्द्रा वीथी, एषा पाटलापङ्क्तिः; एवं विविधं गन्धम् आघ्राय आघ्राय अधिगतैः पादपैः चिह्नैः अस्मिन् द्विगुणतर तमोनिङ्गुतो ऽपि एषा पन्थाः व्यक्तिं प्रयाति ॥ ५५ ॥

'इयं चम्पकानां' चम्पकद्रुमाणां 'पाली' श्रेणी [पालिः कर्णलतायेऽश्रौ पङ्क्तावङ्कप्रभेदयोरिति मेदिनी। कृदिकारादक्तिनः इति ङीदन्तत्वम्]। 'नियतं' नूनं 'अयमसौ सुन्दरः सिन्धुवारः' सिन्धुवारपुष्पवृक्षः; अत्र 'अयमसाविति पदद्वयस्य ग्रहणं सिन्धुवारस्य अन्धकारेण प्रच्छन्नत्वात् इदानीं गन्धेन ज्ञायमानः अयं अस्मत्-परिचितः स सिन्धुवारद्रुमः इत्यर्थः। 'तथा इयं वकुलविटपिनां' केसरद्रुमाणां 'सान्द्रा' निविड़ा 'वीथी' श्रेणी [वीथ्यालिरावलिः पङ्क्तिः श्रेणी इत्यमरः]। 'एषा पाटलापङ्क्तिः' पाटलानां पुष्पवृक्षविशेषाणां पङ्क्तिः आवलिः। 'एवं' इत्थं 'विविधं बहुविधं चम्पकादीनामिति भावः 'गन्धं' सौरभं 'आघ्राय आघ्राय,' [नित्य-वीप्सयोरिति द्विर्भावः, तिङन्तेषु अव्ययसंज्ञककृदन्तेषु च आभीक्ष्ण्यं इति निर्देशात् अत्र (नित्ये) आभीक्ष्ण्ये द्विरुक्तिः। आङ् पूर्वात् जिघ्रतेः ल्यप् अधिगतैरित्यनेन एककर्तृकत्वम्] 'अधिगतैः' प्राप्तैः ज्ञातैरित्यर्थः 'पादपैः' वृक्षैरेव 'चिह्नैः' लिङ्गैः साधनैः 'अस्मिन्' मकरन्दोद्याने द्वौ गुणौ आवृत्ती यस्य तत् 'द्विगुणं' अत्यर्थं निविड़-मित्यर्थः, [गुणस्त्वावृत्तिशब्दादिज्येन्द्रियामुख्यतन्तुषु इति वैजयन्ती] तथोक्तं 'तमः' ध्वान्तं तेन 'निङ्गुतः' प्रच्छादितः [ङ्गु धातोः कर्मणि क्तः] 'अपि एष पन्थाः व्यक्तिं' प्रकाशं 'प्रयाति'। सुव्यक्तमस्माभिर्ज्ञायते इत्यर्थः। [स्रग्धरावृत्तम्]।

५५। अनया चम्पकानां पाल्या, अनेन असुना सुन्दरेण सिन्धुवारेण, अनया सान्द्रया वकुलविटपिनां वीथ्या, एतया पाटलापङ्क्त्या (भूयते)। द्विगुणतरतमो-निङ्गुतेन अपि एतेन पथा व्यक्तिः प्रयायते।

NOTES.

समासन्नम्—at hand, सम् + आ + सद् + क्त। पिण्डीकृतान्धकारम्—

Qual. मकरन्दोद्यानम् ; with its darkness deepened or intensified (lit. condensed)। आघ्राय—आङ् + घ्रा + ल्यप् (जिघ्रति ; जघ्रौ ; अघ्रात् अघ्रासीत् ; क्त घ्राण घ्रात by 'तुदविदीन्दवाघ्राक्रीभ्योऽन्यतरस्याम्')। नियतम्—to be sure. नि + यम + क्त कर्म्मणि। पालौ row ; also पालि (the short इ of a क्तदन्त word except one formed by adding क्तिन् may become long by the addition of ङीष्)। आघ्राय is repeated here in the sense of intensity by the rule नित्यवीप्सयोः। In the case of तिङ forms and indeclinable क्तदन्त derivatives, repetition is in the sense of नित्य or intensity. It is to be constructed with the complete verb in अधिगतैः which is an adjective of पादपैः। पादपैः—in apposition with चिह्नैः which is करणे तृतीया। द्विगुणतर etc.—Qual. पन्थाः, shrouded in darkness twice as deep (as in other places) ; निङ्गुतः—नि + ङ्गु + क्त कर्म्मणि (ङ्गुते ; जुङ्गुवे ; अङ्गोष्ट)। व्यक्तिं प्रयाति—manifests itself, becomes known ; व्यक्ति—वि + अञ्ज + क्तिन् (अनक्ति ; लङ् आनक् ; लिट् आनञ्ज ; लुङ् आञ्जीत्)।

विदूषकः—भो एदं क्खु णिपडन्तमत्तमहुअरबउलकुसुमामोदवासिददिसामुहं मसिणमरगअमणिसिलाकुट्टिमसुहाअन्तचरणसञ्चारसूइदं तं ज्जेव्व माहवीलदामण्डवं संपत्तह्म। ता इह ज्जेव्व चिट्ठदु भवं जाव अहं देवीवेसधारिणीं साअरिअं गेह्णिअ लहुं आअच्छामि।

राजा—वयस्य, तेन हि त्वर्यताम्।

विदूषकः—वअस्स मा उत्तम्म। एसो आअदोह्मि।

[इति निष्क्रान्तः]।

विदूषकः—भोः, एतत् खलु निपतन्मत्तमधुकरबकुलकुसुमामोदवासितदिङ्मुखं मसृणमरकतमणिशिलाकुट्टिमसुखायमानचरणसञ्चारसूचितं तमेव माधवीलतामण्डपं सम्प्राप्तौ स्वः। तदिहैव तिष्ठतु भवान्यावदहं देवीवेषधारिणीं सागरिकां गृहीत्वा लघ्वागच्छामि।

বিদূষকঃ—বয়স্য, মা উত্তাস্য। এষ আগতোঽস্মি।

বিদূ। ইতস্ততঃ সঞ্চলদ্ভৃঙ্গসনাথ বকুলপুষ্পের ঘ্রাণতর্পণ সৌরভে এস্থানের দিঙ্মুখ সুবাসিত হইয়াছে। মসৃণ মরকতমণিশিলাদ্বারা ইহার তলপ্রদেশ নিবদ্ধ হওয়াতে এস্থানে চরণসঞ্চারে সুখোৎপত্তি হইতেছে; অতএব এইত সেই মাধবীমণ্ডপ প্রাপ্ত হইয়াছি। আপনি এই স্থানে অপেক্ষা করুন; আমি দেবীবেশধারিণী সাগরিকাকে লইয়া শীঘ্র আগমন করি।

রাজা। তবে শীঘ্র যাও।

বিদূ। বয়স্য, অত ব্যগ্র হইবেন না, আমি এই আসিলাম। [নিষ্ক্রান্ত]

Bidu. Oh! we have indeed reached the bower of the Jasmine creeper, indicated by the agreeable pacings over the pavement of smooth emerald stones; and which has rendered fragrant the face of the quarters by the sweet smell of the vakula flowers over which the intoxicated bees are hovering. Therefore stay here, while I come back quickly, bringing Sagarika in the disguise of the queen.

King. Make haste, therefore.

Bidu. Don't be uneasy and anxious. I come presently. [*Exit.*]

বিদূ। 'নিপতন্তঃ' মধুলীভাত্ লীয়মানাঃ 'মত্তাঃ' 'মধুকরাঃ' যেষু তানি 'বকুলকুসুমানি' কেসরপুষ্পাণি ইতি 'নিপতন্মত্তমধুকরবকুলকুসুমানি' তেষাং 'আমোদেন' অতিনির্হারিণা গন্ধেন 'বাসিতানি' সুরভীকৃতানি 'দিশামুখানি' দিগবকাশাঃ যত্র তত্ 'নিপতন্মত্তমধুকরবকুলকুসুমামোদবাসিতদিশামুখং'। ["আপ চৈব হলন্তানাং যথা বাচা নিশা দিশা" ইতি আপ্প্রত্যয়ে দিশাশব্দঃ সিদ্ধঃ]। 'মরকতময়ঃ' গারুড়ময়ঃ এব 'শিলাঃ' ইতি 'মরকতময়শিলাঃ'। তাসাং 'কুট্টিমং' বদ্ধা ভূঃ ইতি 'মরকতময়শিলাকুট্টিমং' 'মসৃণে' অপারুষ্যাত্ সুখসম্পাতে 'মরকতময়শিলাকুট্টিমে' 'সুখায়মানস্য চরণস্য সঞ্চারেণ' বিহরণেন 'সূচিতং' ইতি [সুখং বেদয়তে ইতি সুখায়তে। সুখাদিভ্যঃ কর্ত্তৃবেদনায়ামিতি ক্যঙ্। ততঃ শানচ্। অত্র সুখানুভবঃ চরণে উপচর্য্যতে। তেন চ বেদনস্য কর্ত্তৃনিষ্ঠত্বে ক্যঙ্। অন্যথা তস্য দুর্ঘটত্বাত্]।

রাজা। 'ত্বর্য্যতাম্ ইতি [ত্বরধাতোঃ ভাবে লোট্]।

NOTES.

निपतत्—नि + पत् + शतृ ; मत्त—मद् + क्त (the द does not change into न by 'न ध्याख्यापृमूर्च्छिमदाम्') ; आमोद—आ + मुद् + घञ्, fragrance. सुखायमान—is derived from the nominal verb सुखाय with the affix शानच्। The nominal verb सुखाय is derived from the word सुख with the verbal affix क्यङ् in the sense of कर्तृवेदना। Here the nominative of सुखायमान is चरण ; the perception of pleasure by the person is attributed to the feet. Also see सुखाय ते लोचनं in the विदूषक's speech before sl. 36. सञ्चार—सम् + चर् + घञ् (चर् with सम् becomes आत्मनेपदी with a तृतीयान्त word, रथेन सञ्चरते)। स्वः—अस् + लट् वस्। त्वर्यताम्—त्वर् to make haste and लोट् ताम् भाववाच्ये। उत्तास्य—उद् + तंस् + लोट् हि (तास्यति ; ततास ; अतसत्)।

राजा—तावदहमप्यस्यां मरकतशिलावेदिकायामुपविश्य प्रियायाः संकेतसमयं प्रतिपालयामि। (उपविश्य सचिन्तम्) अहो, कोऽपि कामिजनस्य स्वगृहिणीसमागमपरिभाविनोऽभिनवजनं प्रति पक्षपातः। तथाहि।

प्रणयविशदां दृष्टिं वक्त्रे ददाति न शङ्किता
घटयति घनं कण्ठाश्लेषे रसान्न पयोधरौ।
वदति बहुशो गच्छामीति प्रयत्नधृताप्यहो
रमयतितरां संकेतस्था तथापि हि कामिनी ॥ ५६ ॥

अये, कथं चिरयति वसन्तकः। तत् किं नु खलु विदितः स्यादयं वृत्तान्तो देव्या वासवदत्तया।

রাজা। আমিও এই মরকতশিলাবেদির উপর উপবিষ্ট হইয়া প্রিয়ার সঙ্কেতাবসরের প্রতীক্ষা করি। [উপবেশনপূর্ব্বক চিন্তাযুক্ত হইয়া] কামী ব্যক্তি স্বপত্নী সমাগমকে তুচ্ছ করিয়া অভিনব জনের প্রতি কত অনুরাগ ও পক্ষপাত প্রদর্শন করিয়া থাকে।

সঙ্কেতিত স্থানে স্থিত কামিনী শঙ্কিত হইয়া প্রণয় বিমল দৃষ্টি আননের দিকে নিক্ষেপ করে না, কণ্ঠালিঙ্গন সময়ে অনুরাগাতিশয়ে স্তনদ্বয় নিবিড়ভাবে সংলগ্ন করে না, যত্নের সহিত ধরিয়া রাখিলেও আমি যাই এই কথা বহুবার বলে; তথাপি নিরতিশয় রতিরসোৎপাদন করে।

বসন্তক এত বিলম্ব করিতেছে কেন? তবে কি এই বৃত্তান্ত দেবী বাসবদত্তা জানিতে পারিয়াছেন?

King. Meanwhile let me, taking my seat on this raised ground made of emerald stones, wait for the hour of appointment with my beloved. [*Sitting thoughtfully.*] Oh! what an attachment of a lover, disrespecting the union with his own wife, for a new person!

A woman meeting (with her lover) in a place of appointment being overtaken with fear does not cast a clear and full glance of love into the face (of the lover); being embraced by the neck does not press, out of attachment, her breasts close; though taken hold of by effort, yet says over and again, "I will go." Yet she pleases the more,

Oh, why does Basantaka delay? Is then this affair known by the queen Vasavadatta?

রাজা। 'মরকতশিলায়াঃ বেদিকা' পরিষ্কৃতা ভূমিঃ তস্যাং। 'তাবৎ' যাবৎ প্রিয়া নোপৈতি তাবদিত্যর্থঃ। 'স্বস্য গৃহিণী' পত্নী ইতি 'স্বগৃহিণী' তস্যাঃ 'সমাগমং' মিলনং 'পরিভবতি' অবজানাতি যঃ স তস্য 'স্বগৃহিণীসমাগমপরিভাবিণঃ'।

প্রণয়েতি। অন্বয়ঃ। অস্মিন্ সঙ্কেতস্থা কামিনী শঙ্কিতা (সতী) বক্ত্রে প্রণয়-বিশদাং দৃষ্টিং ন দদাতি, কণ্ঠাশ্লেষে রসাৎ পয়োধরৌ ঘনং ন ঘটয়তি। প্রযত্ন-ধৃতাপি গচ্ছামীতি বহুশঃ বদতি; তথাপি (সা) হি রময়তিতরাম্ ॥ ৫৬ ॥

'সঙ্কেতস্থা' অভিসারার্থং সঙ্কেতিতং স্থানং প্রাপ্তা 'কামিনী' রমণী 'শঙ্কিতা' [শঙ্কধাতোঃ কর্ত্তরি ক্তঃ স্ত্রিয়াং টাপ্,] পশ্যেৎ কীদৃশি দৃষ্টস্থা মাং ইতি জাতশঙ্কা সতী 'বক্ত্রে' নায়কস্য আননে 'প্রণয়েন' হেতুনা 'বিশদাং' বিমলাং তাং 'দৃষ্টিং ন দদাতি'; শঙ্কিতত্বাৎ কান্তং প্রীতিবিস্ফারিতদৃশা স্বচ্ছন্দমালোকয়িতুং ন শক্নোতি; 'কণ্ঠাশ্লেষে' কণ্ঠালিঙ্গনে কৃতে ইত্যর্থঃ 'রসাৎ' অনুরাগাৎ [শৃঙ্গারাদৌ বিষে বীর্য্যে গুণে রাগে দ্রবে রস ইত্যমরঃ] 'পয়োধরৌ' 'ঘনং' নিবিড়ং যথা তথা 'ন ঘটয়তি'

[मितां ह्रस्वः इति ह्रस्वः] न कान्तोरसि गाढं लगयति, प्रियेण आलिङ्गितापि न तं स्तनोपपीडं प्रत्यालिङ्गति। 'प्रयत्नेन' आग्रहेण इत्यर्थः 'धृतापि' निवारितगमनापि 'गच्छामीति बहुशः' मुहुः 'वदति,' मा मां प्रतिबधान मुञ्च मे हृस्तं अहमिदानीं यामीति सव्याजं मुहुर्भाषते। 'तथापि,' इत्थं निरतिशयप्रेमावन्मोच्छलद्रतिरसान्तरायसम्पादनेऽपि 'अतितरां' अत्यर्थं 'रमयति' प्रमोदातिशयं जनयति। [किमेत्तिङव्ययघादद्रव्यप्रकर्षे इति आम्बागमः]। अभिनवसङ्गमे सङ्केतस्थायाः अवस्थावर्णनम्। [अत्र हरिणीवृत्तम्। नसमरसलागः षड्वेदैर्हयैर्हरिणीमता]। 'विदितः' [इति भूते क्तः, अतएव "क्तस्य च वर्त्तमाने" इति सूत्रस्यानवसरात् 'वासवदत्तया' इत्यत्र न कर्त्तरि षष्ठी। अनिष्टाशङ्किचित्तं इति राज्ञः संशयाकुलचित्तत्वप्रख्यापनेन वासवदत्तायाः प्रवेशः सूचितः।

५६। शङ्कितया प्रणयविशदा दृष्टिः न दीयते; पयोधरौ न घनं घट्यते। गम्यते मया प्रयत्नधृतयापि उच्यते; तथापि सङ्केतस्थया कामिन्या रम्यतेतरां।

NOTES.

तावत्—till the विदूषक returns with my beloved. वेदिका—वेदिः एव इति वेदिका, वेदि + कन् स्वार्थे + टाप्। स्वगृहिणी etc.—Qual. कामिजनस्य; स्वगृहिणीसमागमं + परि + भू + णिनि ताच्छील्ये। अभिनवजनम्—प्रतियोगे २या by 'अभितः परितः समया निकषा हा प्रतियोगोऽपि'। पक्षपातः—partiality, inclination. प्रणयविशदाम्—Qual. दृष्टिम्, tender by affection. प्रणय—प्र + नी + अच (नी is read in the धातुपाठ as णी, hence the change of न into ण by 'उपसर्गाद असमासेऽपि णोपदेशस्य')। दृष्टिम्—दृश् + क्तिन्। वक्षे—वच् + व (by 'गु-धृ-वी-पचि-वचि-यमि सदि-आदिभ्यः वः')। शङ्किता—शङ्का जाता अस्याः इति शङ्का + इतच् + टाप्; afraid of being discovered. घटयति—joins, घट् + णट् ति (see Tika). घनम्—close, adv. qual. घटयति। कण्ठाश्लेषे—भावाधिकरणे ७मी। रसात्—हेतौ ५मी, being prompted by love. पयोधरौ—कर्म्म of घटयति; धरतीति धरः, धृ + अच् कर्त्तरि; पयसः धरः इति पयोधरः। बहुशः—many times or in many ways, बहु + शस् (by 'बह्वल्पार्थात्

श्रस् कारकात् अन्यतरस्याम्') बहून् वारान्, बहुभिः प्रकारैः वा। प्रयत्नधृता—Qual. कामिनी, carefully held. रमयतितराम्—रम + णिच् + लट् ति (रमयति) + तर (अतिशये) + आमु (see Tika and नितराम् *ante*)। संकेतस्था—संकेत + स्था + क + टाप्, while in the place of appointment. विदितः—विद् to know + क्त कर्म्मणि अतीते (hence the subject वासवदत्तया is in the तृतीया विभक्ति and not षष्ठी by the rule 'क्तस्य च वर्त्तमाने')। विदितः स्यात् &c.—the king's pre-sentiment proves to be too true. वासवदत्ता's entrance is also indicated.

(ततः प्रविशति वासवदत्ता काञ्चनमाला च।)

वासवदत्ता—हञ्जे कञ्चणमाले, सच्चं ज्जेव्व मह वेस धारिणी भविअ सागरिआ अज्जउत्तं अहिसरिस्सदित्ति।

काञ्चनमाला—कधं अण्णधा भट्टिणीए णिवेदीअदि। अहवा चित्तसालिआदुवारे उवविट्ठो वसन्तयो जेव्व दे पच्चयं उप्पादइस्सदि।

वासवदत्ता—तेण हि तदो तहिं एव्व गच्छह्म।

काञ्चनमाला—एदु एदु भट्टिणी।

(इति पराक्रामतः)

वासवदत्ता—हञ्जे काञ्चनमाले, सत्यमेव मम वेषधारिणी भूत्वा सागरिकार्य्यपुत्रमभिसरिष्यतीति।

काञ्चनमाला—कथमन्यथा भर्त्रे निवेद्यते। अथवा चित्रशालिकाद्वार उपविष्टो वसन्तक एव ते प्रत्ययमुत्पादयिष्यति।

वासवदत्ता—तेन हि ततस्तत्रैव गच्छामः।

काञ्चनमाला—एतु एतु भर्त्री।

[তাহার পর বাসবদত্তা ও কাঞ্চনমালার প্রবেশ]

বাস। কাঞ্চনমালা, সত্যই কি সাগরিকা আমার বেশ ধারণ করিয়া আর্য্যপুত্রের নিকট অভিসারে গমন করিবে ?

কাঞ্চন। আমি কি দেবীর নিকট মিথ্যা কথা বলিয়াছি। চিত্রশালার দ্বারে উপবিষ্ট বসন্তকই আপনার প্রত্যয় উৎপাদন করিবে।

বাস। তবে চল, সেই স্থানেই যাই।

কাঞ্চন। দেবি, আসুন, আসুন। [উভয়ে গমন করিতে লাগিলেন]

[*Then enter Vasavadatta and Kanchanmala.*]

Vasav. Oh Kanchanmala, will Sagarika under my disguise really go to meet my husband (in the appointed place) ?

Kanchan. How, otherwise, shall I tell it to my mistress ? or Basantaka sitting by the door-side of the picture-gallery will make you convinced.

Vasav. Let us then go there.

Kanchan. Come, come, my mistress. [*Both walk.*]

বাস। 'অভিসরিষ্যতি' রাজানং রময়িতুং সঙ্কেতস্থানং যাস্যতি।

NOTES.

অভিসরিষ্যতি—অভি + সৃ + লৃট্ স্যতি, come to meet. অন্যথা—otherwise, not truly, falsely ; অন্য + থাল্ (by 'প্রকারবচনে থাল্')। বিবেদ্যতে—নি + বিদ + ণিচ্ + লট্ তে, can (matters) be represented. প্রত্যয়ম্ conviction, প্রতি + ই + অচ্।

(ততঃ প্রবিশত্যুপবিষ্টঃ কৃতাবগুণ্ঠনো বসন্তকঃ)

বিদূষকঃ—(কর্ণৌ দত্ত্বা।) জহ অঅং চিত্তসালিআদুবারে পদসদ্দো সুণীঅদি তহ তক্কেমি আঅদা সাঅরিআত্তি।

কাঞ্চনমালা—ভট্টিণি ইয়ং সা চিত্তসালিআ। তা ইধ জ্জেব্ব চিট্ঠ। অহংপি বসন্তঅস্স সক্খং দেমি। (ইতি ক্ষোটিকাং দদাতি।)

বিদূষকঃ—(সহর্ষমুপসৃত্য সস্মিতম্) সুসংগদে সরিসো ক্খু তুএ কিদো কঞ্চনমালাএ বেসো। অধ সাঅরিআ দাণিং কহিং।

কাঞ্চনমালা—(অঙ্গুল্যা দর্শয়ন্তী।) ণং এসা।

विदूषकः—(दृष्ट्वा सविस्मयम्।) एसा फुडं ज्जेव्व देवी वासवदत्ता।

वासवदत्ता—(साशङ्कमात्मगतम्।) कहं पच्चभिण्णादह्मि एदेण। ता गमिस्सं। (इति गन्तुमिच्छति।)

विदूषकः—यथायं चित्रशालिकाद्वारे पदशब्दः श्रूयते तथा तर्कयाम्यागता सागरिकेति।

काञ्चनमाला—भर्वि, इयं सा चित्रशालिका। तस्मादिहैव तिष्ठ। अहमपि वसन्तकस्य संज्ञां ददामि।

विदूषकः—सुसंगते, सदृशः खलु त्वया कृतः काञ्चनमालाया वेषः। अथ सागरिकेदानीं कुत्र।

काञ्चनमाला—नन्वेषा।

विदूषकः—एषा स्फुटमेव देवी वासवदत्ता।

वासवदत्ता—कथं प्रत्यभिज्ञातास्मीतेन। तद्गमिष्यामि।

[তাহার পর আবৃত মস্তক বসন্তকের প্রবেশ]

বিদূ। [কাণ পাতিয়া] চিত্রশালা দ্বারে যখন পদশব্দ শুনিতেছি, তখন বোধ হয় সাগরিকা আসিয়াছে।

কাঞ্চন। দেবি এই চিত্রশালা, এই স্থানেই অবস্থান করুন; আমি বসন্তককে সঙ্কেত করি। [তুড়ি দিল]

বিদূ। [হর্ষের সহিত অগ্রসর হইয়া সস্মিতভাবে] সুসঙ্গতা, তুমি ঠিক কাঞ্চনমালার মত বেশ ধারণ করিয়াছ। সাগরিকা এখন কোথায়?

কাঞ্চন। [অঙ্গুলী দ্বারা দেখাইয়া] এই যে।

বিদূ। [অবলোকন করিয়া বিস্ময়ের সহিত] এ যে স্পষ্টই দেবী বাসবদত্তা।

বাস। [শঙ্কার সহিত স্বগত] আমাকে যে এ চিনিতে পারিয়াছে। তবে গমন করি। [গমন করিতে ইচ্ছা করিলেন]

[*Then enter Basantaka sitting, having veiled himself.*]

Bidu. [*Lending his ears.*] As the sound of foot-steps is

being heard near the door of the picture-gallery, I suppose that Sagarika has come.

Kanchan. This is the picture-gallery, my mistress. Stay therefore; and I will give hint to Basantaka. [*Makes a sound with her fingers.*]

Bidu. *Approaching with joy, with a smile*] Susangata, you have put on a dress quite like that of Kanchanmala. Where is Sagarika now?

Kanchan. [*Pointing with her finger.*] Here she is.

Bidu. [*Beholding with wonder.*] She is indeed exactly the queen Vasavadatta.

Vasav. [*Aside; with fear*]. Oh! I have been recognised by him, I will go away then [*wishes to depart.*]

तत इति कृतं अवगुण्ठनं उत्तरीयेण मस्तकस्य प्रच्छादनं येन स 'कृतावगुण्ठनः।'

काञ्चन। 'संज्ञां' अस्मदागमननिवेदनाय सङ्केतम्।

विदू। 'अथ' इति प्रश्ने [मङ्गलानन्तरारम्भप्रश्नकार्त्स्न्येष्वथो अथ इत्यमरः]।

वास। 'प्रत्यभिज्ञाता' विदिता। वासवदत्ताहं इति परिज्ञातमित्यर्थः।

NOTES.

कृतावगुण्ठनः—veiled. संज्ञा hint, signal; सम् + ज्ञा + अङ्। वसन्तकस्य विवक्षया षष्ठी। सदृशः—exact, true to the original. अथ—interrogative particle (see Tika). स्फुटम्—clearly, distinctly; the विदूषक means that the imitation is perfect, but the queen supposes that he has made her out. प्रत्यभिज्ञाता—made out, recognised; प्रति + अभि + ज्ञा + क्त कर्म्मणि + टाप्।

विदूषकः—भोदि साअरिए, इदो आअच्छ।

(वासवदत्ता विहस्य काञ्चनमालामवलोकयति)

काञ्चनमाला—(अपवार्याङ्गुल्या विदूषकं तर्जयन्ती।) इदास, सुमरिस्सासि एदं वअणं।

विदूषकः—तुवरदु तुवरदु सागरिआ। एसो क्खु पुव्व-दिसादो उग्गच्छदि भअवं मिअलञ्छणो।

वासवदत्ता—(ससंभ्रममपवार्य।) भअवं मिअलञ्छण, णमो दे। मुहुत्तअं दाव ओवारिदसरीरो होहि। जेण पेक्खामि से भावाणुबन्धं।

(सर्वे परिक्रामन्ति)

विदूषकः—भवति सागरिके, इत आगच्छ।

काञ्चनमाला—हताश, अरिष्यसीदं वचनम्।

विदूषकः—त्वरतां त्वरतां सागरिका। एष खलु पूर्व्वदिश उद्गच्छति भगवान्मृगलाञ्छनः।

वासवदत्ता—भगवन्मृगलाञ्छन, नमस्ते। मुहूर्त्तं तावदपवारितशरीरो भव। येन प्रेक्षिष्येऽस्य भावानुबन्धम्।

বিদূ। সাগরিকা, এদিকে এস।

বাস। [হাস্য করিয়া কাঞ্চনমালার প্রতি দৃষ্টিপাত করিলেন]

কাঞ্চন। [জনান্তিকে অঙ্গুলী দ্বারা বসন্তককে তর্জ্জন করিয়া] হতভাগা, এ কথা তোমাকে মনে করিতে হইবে।

বিদূ। সাগরিকা, শীঘ্র এস, শীঘ্র এস। পূর্ব্বদিকে ভগবান্ শশাঙ্ক উদিত হইতেছেন।

বাস। [সম্ভ্রমের সহিত, জনান্তিকে] ভগবন্ শশাঙ্ক আপনাকে প্রণাম করি। মুহূর্ত্তের জন্য আবৃতশরীর হউন ; আমি ইঁহার হৃদয়ের ভাব অবগত হই।

[সকলে গমন করিতে লাগিলেন]

Bidu. Come here, you Sagarika.

Vasav. [*Laughing, looks at Kanchanmala.*]

Kanckan. [*Aside, threateinng Basantaka with her finger*]. You miserable fool, you will have to remember this speech.

Bidu. Make haste, make haste, Sagarika. There rises in the eastern quarter, the deer-emblemed god, (moon).

Vasav. [*Aside, with haste.*] Salutations to thee Oh, you deer-emblemed god. Hide your own self for a moment, that I may know the state of his feelings.

[*All walk on.*]

वासव। [तर्ज्जयतेः शतृरि स्त्रियां रूपम्] 'तर्ज्जयन्ती' अङ्गुल्या निर्भर्त्सयन्ति। [चचिङ इति धातोः ङित्करणात् अनुदात्तेत्त्वम् नात्मनेपदस्य अव्यभिचारि निमित्तं इति ज्ञापितं अन्यथा ङित्त्वस्य वैयर्थ्यापत्तिः, अतएव तर्ज्जिधातोः अनुदात्तत्वेऽपि नात्मनेपदम्]।

विदू। मृग एव लाञ्छनं चिह्नं यस्य स 'मृगलाञ्छनः' शशधरः। उदिते निशानाथे अभिसरणव्याघातः इत्यत उक्तम् 'त्वरतामि'ति।

वास। 'अपवारितं' अन्धकाराच्छन्नं 'शरीरं' यस्य सः 'अपवारितशरीरः'। 'अस्य' नरपतेः 'भावस्य, चित्ताभिप्रायस्य 'अनुबन्धः' प्रवृत्तानुवर्त्तनम् इति 'भावानुबन्धः।

NOTES.

तर्जयन्ती—threatening, तर्ज्ज + शतृ + ङीप्। इताश—wretch. स्मरिष्यसि इदं वचनम्—you will have to remember these words i. e. remember with sorrow or repent; स्मरिष्यसि—स्मृ + लृट् स्यसि (स्मरति; सस्मार; अस्मार्षीत्; see also sl. 13.) त्वरताम्—make haste; त्वर् + लोट् ताम्। मृगलाञ्छनः—the moon spotted by the 'deer' (or 'the man and the bush and the lantern'). ते—'नमः स्वस्ति—' इत्यादिना ४र्थी। मुहूर्त्तम् अत्यन्त संयोगे २या। अपवारितशरीरः with your form hidden from view. —अप + वारि + क्त। भावानुबन्धम्—the trend of his feelings; भाव—भू + घञ् (by 'चिणौभुवोऽनुपसर्गे); अनुबन्ध—अनु + बन्ध + घञ्।

राजा—(सोत्कण्ठमात्मगतम्।) उपस्थितप्रियासमागमस्यापि किमिदमत्यर्थमुत्ताम्यति मे मनः। अथवा।

तीव्रः स्मरसंतापो न तथादौ बाधते यथासन्ने।
तपति प्रावृषि नितरामभ्यर्णजलागमो दिवसः ॥५७॥

विदूषकः—(आकर्ण्य।) भोदि साअरिए, एसो क्खु

पिअवअस्सो तुमं ज्जेव्व उद्दिसिअ उक्कण्ठाणिब्भरं मन्तेदि। ता चिट्ठ तुमं। णिवेदेमि से तुहागमणं।

(वासवदत्ता शिरःसंज्ञां ददाति)

विदूषकः—भवति सागरिके, एष खलु प्रियवयस्यस्त्वामेवोद्दिश्योत्कण्ठानिर्भरं मन्त्रयते। तत्तिष्ठ तम्। निवेदयाम्यस्मै तवागमनम्।

राजा। [उत्कण्ठित भावे स्वगत] प्रियार समागम समुपस्थित हईलेओ आमार चित्त एरूप उत्कण्ठित हईतेछे केन ? अथवा—

तीव्र स्मरसन्ताप समागमेर आसन्न समये येरूप पीड़ादान करे प्रथमे सेरूप क्लेशदायक हय ना। वर्षाकाले वर्षणोन्मुख दिवस अत्यन्त सन्तापप्रद हय।

विदू। [श्रवण करिया] सागरिका, प्रियवयस्य तोमार जन्यई उत्कण्ठापूर्ण हईया कि बलितेछेन। तुमि एई स्थाने अपेक्षा कर आमि तोमार आगमनेर संवाद प्रियवयस्येर निकट प्रदान करि।

वास। [शिरश्चालन करिया सङ्केत करिलेन]

King. [*Aside with anxiety.*] Why does my mind become so much eager and anxious ; though union with my love is at hand ?

Or :—The severe pain of love does not trouble (one) so much at the beginning, as at the approach (of the time of union). In the rainy season the day with the rains imminent gives out intense heat.

Bidu. [*Listening*]. Lady Sagarika, here is my dear friend uttering something in anxiety, having you in view. Therefore stay you here. I will inform him of your arrival.

Vasav. [*Gives a hint by nodding.*]

राजा। 'उपस्थितः' आसन्नः 'प्रियया ससागमो' यस्य स 'उपस्थितप्रियासमागमः' तस्य।

तीव्र इति अन्वयः। तीव्र स्मरसन्तापः (प्रियसमागमे) आसन्ने यथा बाधते आदौ तथा न (बाधते), प्रावृषि अभ्यर्णजलागमः दिवसः नितरां तपति॥ ५७॥

तीव्रः उत्कटः 'स्मरसन्तापः' मदनानलः इत्यर्थः 'आसन्ने' प्रियसमागमे समुप-

स्थितप्राये सति 'यथा बाधते' पीड़यति, उत्कण्ठातिरेकं जनयति इत्यर्थः 'आदौ' प्राक् 'तथा न' बाधते इति शेषः। समागमात् पूर्व्वं धैर्य्याद्यवलम्बनेन आत्मानं कथञ्चित् पर्य्यवस्थापयति कामिजनः; अभ्यर्णे तु समागमे, अधुनैवागमिष्यति मे प्रियजनः इति चिन्तया वर्द्धितदर्शनोत्कण्ठः कालक्षेपासहिष्णुत्वं प्रपन्नः नितरां कामाग्निना सन्दह्यते। एतदेव वाक्यभेदेन प्रतिपादयति तपतीत्यादिना, प्रकर्षेण वर्षति अस्यां इति 'प्रावृट्' जलदागमः [स्त्रियां प्रावृट् स्त्रियां भूम्निवर्षा इत्यमरः वृषेः क्विप्, नहिवृतिवृषिव्यधिरुचिसहितनिषु क्वौ इति पूर्व्वपदस्य दीर्घः] तस्याम् 'अभ्यर्णे' समासन्नः 'जलागमः' वर्षणं यस्मिन् सः 'अभ्यर्णजलागमः' वर्षणोन्मुखः 'दिवसः नितरां तपति'। तपात्यये जलधरोपरोधात् प्राक् दिवसः तथा सन्तापकरो न भवति; किन्तु अभ्रमालासृतनभोमण्डलो वृष्टेरुन्मुखः सोऽसह्यपीड़ो भवति इत्यर्थः। ["अभेश्चाविदूर्ये" इति अर्द्दतेः निष्ठाया इणन्। अत्र वाक्यद्वये एकस्यैव धर्म्मस्य सन्तापरूपस्य पौनरुक्त्यनिरासाय पृथङ्निर्द्देशात् प्रतिवस्तूपमालङ्कारः। प्रतिवस्तूपमा सा स्यात् वाक्ययोर्गम्यसाम्ययोः। एकोऽपि धर्म्मः सामान्यो यत्र-निर्द्दिश्यते पृथगिति लक्षणम्। आर्य्याजातिः]।

विदू। 'उत्कण्ठया निर्भरं' अतिमात्रं यथा तथा ['उत्कण्ठानिर्भरमि'ति क्रियाविशेषणम्]। उत्कण्ठायाः निर्भरः अतिरेकः यस्मिन् कर्म्मणि तद् यथा तथा इति वा विग्रहः।

५७। तीव्रेण मरसन्तापेन न तथा बाध्यते। अभ्यर्णजलागमेन दिवसेन तप्यते।

NOTES.

उपस्थितप्रिया &c.—Qual. मे; उपस्थित—उप + स्था + क्त कर्त्तरि अकर्म्मकत्वात् (स्था with उप becomes आत्मनेपदी when intransitively used, 'अकर्म्मकाच्च,' as भोजनकाले उपतिष्ठते)। आसन्ने—आ + सद + क्त, when (the time of meeting is) at hand. प्रावृषि प्रकर्षेण वर्षति अस्याम् इति प्रावृट् वृषेः क्विप्; the rainy season. The short अ in प्र is lengthened by the rule नहिवृतिवृषि &c. That is to say the short vowel

of उपसर्ग of उपपद of the roots नह, हन् हृष &c. are lengthened when the affix क्विप् is added to the roots. अभ्यर्ण is derived irregularly from the root अर्ह with the affix क्त in the sense of proximity or nearness ; अभ्यर्णजलागमः qualifies दिवसः। नितराम् excessively, नि + तरप् + आमु (see sl. 42 and रमयतितराम् in sl. 55) उत्कण्ठानिर्भरं मन्त्रयते—prattles in the intensity of his anxiety ; उत्कण्ठानिर्भरम् is an adv. qual. मन्त्रयते—मन्त्र (चुरादि आत्मनेपदी) + लट् ते।

विदूषकः—(राजानमुपसृत्य) भो वअस्स, दिट्ठिआ वड्ढसि, एसा क्खु मए आणीदा सागरिआ।

राजा—(सहर्षं सहसोत्थाय) क्वासौ क्वासौ।

विदूषकः—(सभ्रूभङ्गम्।) णं एसा।

राजा—(उपसृत्य।) प्रिये सागरिके,

शीतांशुर्मुखत्पले तव दृशौ पद्मानुकारौ करौ
रम्भागर्भनिभं तवोरुयुगलं बाहू मृणालप्रभौ।
इत्याह्लादकराखिलाङ्गि रभसान्निःशङ्कमालिङ्ग्य मा-
मङ्गानि त्वमनङ्गतापविधुराण्येह्येहि निर्वापय ॥ ५८ ॥

विदूषक—भो वयस्य, दिष्ट्या वर्धसे, एषा खलु मयानीता सागरिका।

विदूषकः—नन्वेषा।

বিদূ। [রাজার নিকট গমন করিয়া] বয়স্য, আপনার ভাগ্য সুপ্রসন্ন ; আমি সাগরিকাকে আনয়ন করিয়াছি।

রাজা। [আহ্লাদে হঠাৎ উঠিয়া] কোথায় সে ? কোথায় সে ?

বিদূ। [ভ্রূভঙ্গের সহিত] এই যে সে।

রাজা। [অগ্রসর হইয়া] প্রিয়ে, সাগরিকে, তোমার মুখ চন্দ্রমা, নয়নদ্বয় উৎপল, হস্ততল পদ্মসদৃশ ; উরুযুগল রামরম্ভার অভ্যন্তরের ন্যায় ; ভুজদ্বয় মৃণাল সদৃশ। তোমার সমস্ত অঙ্গই আহ্লাদকর ; তুমি নিঃশঙ্কভাবে সহর্ষে আমাকে আলিঙ্গন করিয়া অনঙ্গ সন্তাপে সন্তপ্ত আমার গাত্রকে শীতল কর ; এস, এস।

Bidu. [*Advancing to the king.*] You are to be congratulated on your luck. Here is Sagarika brought by me.

King. [*Getting up suddenly with joy.*] Where is she ? where is she ?

Bidu. [*With a motion of the eye-brow.*] Here she is.

King. [*Advancing.*] Sagarika, my dear !

Your face is the cold-rayed moon ; the eyes are (petals of) lotuses ; the palms of the hands imitate the lotuses ; the pair of your thighs is like the inner stump of the *Rambha* plantain, the arms are like the lotus-stalk. Oh you having in this way all the limbs of your body gladdening (to the heart), come, come, and embrace me with joy and without fear, and soothe my limbs overwhelmed with the pain of love.

अन्वयः। तव मुखं शीतांशुः, दृशौ उत्पले, करौ पद्मानुकारौ, तव ऊरुयुगलं रम्भागर्भनिभं, बाहू मृणालोपमौ—इति आह्लादकराखिलाङ्गि त्वम्, एहि एहि, रभसात् मां निःशङ्कम् आलिङ्ग्य अनङ्गतापविधुराणि अङ्गानि निर्वापय ॥ ५८ ॥

अयि 'प्रिये,' 'तव मुखं' वदनं 'शीताः अंशवः' किरणाः यस्य सः 'शीतांशुः' तुहिनदीधितिः ["द्रवमूर्त्तिस्पर्शयोः श्यः" इति स्पर्शे अर्थे श्यैङः सम्प्रसारणम्, "सम्प्रसारणाच्च" इति पूर्वरूपैकादेशे "इलश्च" इति दीर्घत्वे, "श्योऽस्पर्शे" इति निष्ठातस्य नत्वाभावे शीतः सिद्धः] दृश्यते आभ्यां इति [करणे क्विपि] 'दृशौ' नयने 'उत्पले' इन्दीवरे ; 'करौ' हस्तौ पद्मे अनुकुरुतः इति 'पद्मानुकारौ' तामरसान्तराभौ, [कर्म्मण्यण् इति अण्] ; 'तव' ऊर्व्वोः युगलं 'ऊरुयुगलं' सक्थिद्वयं 'रम्भायाः' कदलीविशेषस्य 'गर्भेण' अभ्यन्तरवर्त्तिसत्त्वेन सदृशं इति 'रम्भागर्भनिभं,' अतिशीतलमिति भावः [सुरुतरपदे त्वमौ निभसङ्काशनीकाशप्रतिकाशोपमादयः इत्यमरवचनात् नित्यसमासः अस्वपदविग्रहश्च] ; 'बाहू' भुजौ 'मृणालोपमौ' मृणालसदृशौ सुकुमारौ इति भावः। 'इति' अनेन प्रकारेण 'आह्लादकराणि' शीतलत्वात् सुकुमारत्वाच्च तापोपशमनेन सुखातिशयविधायीनि 'अखिलानि' सर्व्वाणि 'अङ्गानि' गात्राणि यस्याः सा 'आह्लादकराखिलाङ्गी' [अङ्गगात्रकण्ठेभ्यः वक्तव्यम् इति पाचिकः ङीप्] तत्सम्बोधने 'त्वम्' 'एहि एहि,' आगच्छ [आदरे

द्विरुक्तिः] 'मां रभसात्' वेगात् [रभसो वेगहर्षयोः] 'मां' 'निःशङ्कं' निर्भयं यथा तथा 'आलिङ्ग्य' परिष्वज्य, 'अनङ्गस्य' अतनोः 'तापेन विधुराणि' क्लिष्टानि मे अङ्गानि निर्व्वापय' एषां तापशान्तिं विधेहि। शीतलेन तव गात्रस्पर्शेन अनङ्गतप्तस्य मे देहस्य तापं प्रशमय्य मां निर्वृतिं लम्भयेत्यर्थः। [वातेः णौ पुगागमः रभसादिति यवर्थे पञ्चमी। आद्ये चरणद्वये रूपकोपमयोः संसृष्टिः। शार्दूलविक्रीड़ितं वृत्तम्]।

५८। शीतांशुना मुखेन, उत्पलाभ्यां दृग्भ्यां, कराभ्यां पद्मानुकाराभ्यां ऊरुयुगलेन रम्भागर्भनिभेन, बाहुभ्यां मृणालोपमाभ्यां भूयते। त्वया अङ्गानि निर्व्वाप्यन्तां, एयतां एयताम्।

NOTES.

उपसृत्य—approaching, उप + सृ + ल्यप्। शीतांशुः—विधेय विशेषण of मुखम्; the cold-rayed moon (for शीत see Tika and also the notes following those on sl. 33). पद्मानुकारौ—resembling lotuses; पद्म + अनु + कृ + अण्। रम्भागर्भनिभम्—निभ cannot be separated from the compound, hence the समास is नित्य (see Tika)। मृणालोपमौ—उपमा उपमितिः (उप + मा + अङ् भावे by 'आतश्चोपसर्गे') resemblance। मृणालस्य उपमा ययोः तौ; or उपमा means that with which a comparison may be instituted (उप + मा + अङ् करणे). मृणालः उपमा उपमानं ययो तौ। इति—thus, as said above. आह्लादकराखिलाङ्गि—सम्बोधने १मा; आह्लादकर—आह्लाद + कृ + ट ("by 'कृञो हेतुताच्छील्यानुलोम्येषु') ; अखिल—all; another form is आह्लादकराखिलाङ्गी (by the addition of टाप्, see Tika). रभसात् ल्यब्-लोपे ५मी। (रभसं वेगम् आश्रित्य)। आलिङ्ग्य—आङ् + लिङ्ग + ल्यप् (आलिङ्गति in लट्)। निर्वापय—निर् + वापि (वा + णिच्) + लोट् हि (वा – वाति; ववौ; अवासीत्)।

वासवदत्ता—(सवाष्पमपवार्य।) कञ्चनमाले, एव्वं सअं मन्तेदि अज्जउत्तो। पुणोवि कहं मं आलबिस्सदित्ति अहो अच्चरिअं।

काञ्चनमाला—(अपवार्य।) भट्टिणि, एव्वं णेदं। किं उण अवरं साहसिआणं पुरिसाणं ण दुक्करं संभावीअदि।

विदूषकः—भोदि सागरिए, कीस वीसद्धा भविअ पिअवअस्सं ण आलावेसि। अज्जवि ताए णिच्चरुट्ठाए देवीए वासवदत्ताए दुव्वअणेहिं कडुइदाइं सोत्ताइं। संपदं सुहावेदु तुह महुरवअणोवण्णासो।

वासवदत्ता—(अपवार्य सरोषस्मितम्।) हञ्जे कञ्चणमाले, अहं ईदिसी कडुअभासिणी। अज्जवसन्तओ उण पिअंवदो।

काञ्चनमाला—(अपवार्याङ्गुल्या तर्जयन्ती।) हदास, सुमरिस्ससि एदं वअणं।

वासवदत्ता—काञ्चनमाले, एवं स्वयं मन्त्रयते आर्यपुत्रः। पुनरपि कथं मामालपिष्यतीत्यहो आश्चर्यम्।

काञ्चनमाला—भर्त्रि, एवमिदम्। किं पुनरपरं साहसिकानां पुरुषाणां न दुष्करं संभाव्यते।

विदूषकः—भवति सागरिके, कस्मादिदानीं भूत्वा प्रियवयस्यं नालपसि। अद्यापि तस्या नित्यरुष्टाया देव्या वासवदत्ताया दुर्वचनैः कटूक्तानि श्रोत्राणि। सांप्रतं सुखयतु तव मधुरवचनोपन्यासः।

वासवदत्ता—हञ्जे काञ्चनमाले, अहमीदृशी कटुभाषिणी। आर्यवसन्तकः पुनः प्रियंवद।

काञ्चनमाला—हताश, स्मरिष्यसीदं वचनम्।

বাস। [সাশ্রু, জনান্তিকে] কাঞ্চনমালা, আর্য্যপুত্র স্বয়ংই এইরূপ আলাপ করিতেছেন। আমার সহিত পুনরায় কিরূপে আলাপ করিবেন। ইহাই আশ্চর্য্যের বিষয়।

কাঞ্চন। [জনান্তিকে] দেবি, ইহা সত্য। কিন্তু সাহসিক পুরুষদিগের পক্ষে অন্য কিছুই দুষ্কর বলিয়া সম্ভাবিত হয় না।

বিদূ। সাগরিকা, তুমি বিশ্রব্ধভাবে প্রিয়বয়স্যের সহিত কেন আলাপ করিতেছ না। এখনও নিত্যকুপিত দেবী বাসবদত্তার দুর্ব্বাক্যে ইহার শ্রবণ দগ্ধ হইয়া আছে; তোমার মধুর বাক্যাবলি উহা শীতল করুক।

বাস। [জনান্তিকে ক্রোধ ও ঈষৎ হাস্যের সহিত] কাঞ্চনমালা, আমি এরূপ কঠোর ভাষিণী; আর্য্যবসন্তক প্রিয়ংবদ।

কাঞ্চন। [জনান্তিকে অঙ্গুলী দ্বারা তর্জ্জন করিয়া] হতভাগা তোমাকে এ বাক্য স্মরণ করিতে হইবে।

Vasav. [*With tears, aside.*] Kanchanmala, thus speaks my husband himself! Oh this is strange and puzzling to think how he will speak to me again.

Kanchan. [*Aside.*] It is quite so, my mistress, but there is nothing that can be thought impossible with bold and rash men.

Bidu. Lady Sagarika, why don't you talk with my dear friend with confidence? Let your sweet words put together now please the ears (of my friend) teased by the harsh words of the ever angry queen Vasavadatta.

Vasav. [*Aside, with an angry smile*]. Oh Kanchanmala, I am of such a harsh speech, but the noble Basantaka is a speaker of complimentary and sweet words.

Kanchan. [*Aside, threatening with her finger.*] You rogue, you will have cause to remember these words.

বাস। 'বাষ্পেণ' অশ্রুণা 'সহ' বর্ত্তমানং ইতি 'সবাষ্পং'। ভর্ত্তুরন্যাসঙ্গস্য প্রত্যক্ষীকরণাৎ অশ্রূণি মুঞ্চন্তী ইত্যর্থঃ।

কাঞ্চন। সহসা কৃতং ইতি 'সাহসং' [অণ্প্রত্যয়ঃ। সহসেতি অব্যয়ম্], সাহসেন চরতি ইতি 'সাহসিকঃ' [ঠক্প্রত্যয়ঃ], পূর্ব্বাপরমনালোচ্য কর্ম্মণি প্রবৃত্তাঃ 'সাহসিকাঃ' অবিমৃষ্যকারিণঃ। [অত্র 'পুরুষাণাম্' ইতি শেষে ষষ্ঠী, নতু কৃদ্যোগলক্ষণা, ন লোকাব্যয়নিষ্ঠাখলর্থতৃনামিতি নিষেধাৎ]।

বিদূ। নিত্যং রুষ্টা ইতি 'নিত্যরুষ্টা' [সহসুপেতি সমাসঃ]। 'দুর্ব্বচনানি' পরুষবাক্যানি। অকটূনি কটূনি কৃতানি ইতি 'কটূকৃতানি,' [চ্বিপ্রত্যয়ঃ, চ্বৌ

चेति दीर्घः] सन्तापितानि इत्यर्थः। वचनानां उपन्यासः इति 'वचनोपन्यासः' वचनप्रारम्भः इत्यर्थः [उपन्यासस्तु वाङ्मुखमित्यमरः]।

NOTES.

आलपिष्यति—आङ् + लप् + लृट् स्यति (लपति ; ललाप ; अलपीत् अलापीत्), will speak to. साहसिकानाम्—bold or forward, साहस + ठक् (see Tika). पुरुषाणाम्—शेषे षष्ठी, नतु 'दुष्करम्' इत्यस्य कर्त्तरि षष्ठी (see Tika). दुष्करम्—दुर् + कृ + खल् कर्म्मणि। संभाव्यते—सम् + भावि (भू + णिच्) + लट् ते, is expected (to be). विश्रब्धा—वि + श्रन्भ् + क्त + टाप् ; विश्रब्धा भूत्वा—with confidence, freely. नित्यरुष्टा—habitually fretful, peevish ; रुष्टा—रुष् + क्त + टाप्। कटूकृतानि—कटु + च्वि + कृ + क्त, annoyed or irritated. श्रोत्राणि—श्रु + त्रन् ; 'कर्णशब्दग्रहौ श्रोत्रं श्रुतिः स्त्री श्रवणं श्रवः।' सुखयतु—सुखि (सुख + णिच्) + लोट् तु, its कर्म्म is श्रोत्राणि understood ; cf. सुखयति (intransitive) just before sl. 36. मधुरवचनोपन्यासः—a course of sweet talk ; उपन्यास—उप + नि + अस् + घञ्। कटुभाषिणी—कटु + भाष् + णिनि ताच्छील्ये + ङीप् (भाषते ; बभाषे ; अभाषिष्ट)। प्रियम्वदः—प्रिय + वद + खच् (by 'प्रियवशे वदः खच्'), one who talks soothingly, the irony of this is emphasised by the fact that the विदूषक has just now made some unfavourable remarks about वासवदत्ता। स्मरिष्यसि इदं वचनम् see *ante* ; a little later on the विदूषक is fastened with a creeper and placed in custody by the queen's command.

विदूषकः—(विलोक्य) भो वअस्स, पेक्ख पेक्ख। एसो क्खु कुविदकामिणीकवोलसस्सिहो पुव्वदिसं पआसअन्तो उदिदो भअवं मिअलञ्छणो।

राजा—(निरूप्य सस्पृहम्) प्रिये, पश्य पश्य।

आरुह्य शैलशिखरं त्वद्वदनापहृतकान्तिसर्वस्वः।
प्रतिकर्त्तुमिवोर्द्ध्वकरः स्थितः पुरस्तान्निशानाथः॥ ५९॥

ननु प्रिये, किं न दर्शितमनेनोद्गच्छता जड़त्वम्। कुतः।
किं पद्मस्य रुचिं न हन्ति नयनानन्दं विधत्ते न किं
वृद्धिं वा झषकेतनस्य कुरुते नालोकमात्रेण किम्।
वक्त्रेन्दौ तव सत्ययं यदपरः शीतांशुरुज्जृम्भते
दर्पः स्यादमृतेन चेदिह तवाप्यस्त्येव बिम्बाधरे ॥६०॥

विदूषकः—भो वयस्य, प्रेक्षस्व प्रेक्षस्व। एष खलु कुपितकामिनीकपोलसंनिभः पूर्वदिशं प्रकाशयन्नुदितो भगवान्मृगलाञ्छनः।

विदू। [অবলোকন করিয়া] বয়স্য, দেখুন, দেখুন, কুপিত কামিনীর কপোলের ন্যায় ভগবান্ শশাঙ্ক পূর্ব্বদিক্ প্রকাশ করিয়া উদিত হইতেছেন।

রাজা। [অবলোকন করিয়া স্পৃহার সহিত] প্রিয়ে, দেখ,দেখ, তোমার আনন-কর্ত্তৃক হৃতপ্রভাসর্ব্বস্ব হইয়া নিশানাথ প্রতিকার বাসনায় শৈলশিখরে আরোহণ করিয়া ঊর্দ্ধদিকে কর প্রসারিত করত অগ্রে অবস্থান করিতেছেন। প্রিয়ে, চন্দ্র উদিত হইয়া নিজের জড়ত্ব কি প্রদর্শন করেন নাই; কারণ, তোমার আননচন্দ্র পদ্মের শোভা কি তিরস্কৃত করে না, চক্ষুর প্রীতি কি সম্পাদন করে না? দর্শন মাত্র মীনকেতন কন্দর্পের প্রোদ্দীপন কি করে না? তথাপি তোমার আননচন্দ্র বিদ্যমান থকিতে এই অপর চন্দ্র যে উদিত হইতেছেন। যদি অমৃত আছে বলিয়া গর্ব্বিত হন, তাহাও তোমার এই বিম্বাধরে আছে।

Bidu. [*Beholding.*] Behold! Behold! my friend, here rises the deer-emblemed God, the moon, red as the cheek of an angry woman, clearing the eastern quarter.

King. [*Marking wistfully.*] Behold, my love, behold! The lord of the night, with all his beauty robbed or taken away by your face, ascending the top of the (eastern) hill, stands before (us), with his rays (hands) shooting upwards, as if to retaliate (upon the injury by practising austerities). Has not the moon shown its foolishness, my dear, by rising?

Because, in spite of the presence of your moon-like face, another cold-rayed moon rises up:—Does not your face take away the beauty of the lotus, and produce joy and gladness to the eyes?

And does it not conduce, by its very sight, to the increase of the fish-emblemed god (of love, as well as of the ocean)? If it has pride on account of ambrosia, that also is here in your Bimba-like lip.

विदू। 'कुपितायाः कामिन्याः कपोलेन' सदृशः इति 'कुपितकामिनीकपोल-सन्निभः'। आरक्तः इत्यर्थः।

राजा। आरुह्येति। अन्वयः। निशानाथः त्वद्वदनापहृतकान्तिसर्व्वस्वः (सन्) प्रतिकर्त्तुमिव शैलशिखरम् आरुह्य ऊर्द्धकरः पुरस्तात् स्थितः॥ ५९॥

निशायाः नाथः 'निशानाथः' रजनीकरः 'तव वदनेन अपहृतं' मुषितं 'कान्तिरेव सर्व्वस्वं' यस्य स 'त्वद्वदनापहृतकान्तिसर्व्वस्वः', त्वदाननप्रभाविनिर्ज्जितः सन् 'प्रतिकर्त्तुमिव' प्रतिकारवासनयेव 'शैलशिखरं' उदयगिरिशृङ्गं 'आरुह्य' 'ऊर्द्धकरः' ऊर्द्धं गगनमण्डले इत्यर्थः करः किरणः अन्यत्र ऊर्द्धप्रेरितः करः हस्तः यस्य सः ऊर्द्धकरः 'पुरस्तात्' अग्रे 'स्थितः'। उदयाचलगतः रजनीनाथः विसारिकरः गगने उदेति इति वाक्यार्थः। अन्योऽपि परिभवदुःखमसहमानः प्रतिक्रतिवाञ्छया शैलप्रस्थादिकमधिष्ठाय ऊर्द्धबाहुस्तपश्चरति इति ध्वनिः। [करशब्दः अत्र श्लिष्टः, प्रतिकर्त्तुमिवेति हेतूत्प्रेक्षा। त्वद्वदनापहृतेति प्रतीकारेच्छायाः हेतोः विशेषणमुखेनोपन्यासात् वैचित्र्यसम्पादनेन पदार्थहेतुकं काव्यलिङ्गमलङ्कारः। नन्विति आमन्त्रणे, प्रश्नावधारणानुज्ञानुनयामन्त्रणे ननु इत्यमरः]। 'जड़त्वं' जाड्यं मूर्खत्वमित्यर्थः, जड़त्वं जलमयत्वमित्यपि। सलिलमये शशिनि इत्यागमः।

किमिति। अन्वयः। (तव मुखचन्द्रः) किं पद्मस्य रुचिं न हन्ति, किं नयनानन्दं न विधत्ते, किंवा आलोकमात्रेण झषकेतनस्य वृद्धिं न कुरुते? अमृतेन दर्पः स्यात् चेत् (तत्) अपि इह तत बिम्बाधरे अस्त्येव। (अतः) तव वक्त्रेन्दौ सति यत् अयम् अपरः शीतांशुः उज्जृम्भते (तेन जड़त्वं दर्शितम्)॥ ६०॥

अयि प्रिये तव मुखचन्द्रः 'किं पद्मस्य रुचिं' शोभां 'न हन्ति' न तिरस्करोति किम् अपि तु करोत्येव। प्रसिद्धचन्द्रोदये यथा कमलानां मुकुलीभावः त्वदाननन्निर्ज्जितानामपि तेषां तथा सङ्कोचः। 'नयनयोः' प्रेक्षकजनस्य नेत्रयोः 'आनन्दं' 'न विधत्ते' करोति 'किम्' अपि तु करोत्येव। चन्द्रे इव त्वदाननचन्द्रे चक्षुष्मतां प्रीतिः

समरसा। 'आलोकमात्रेणैव' दर्शनक्रिययैव 'किं' झषः मत्स्यः केतनं लक्ष्म यस्य स 'झषकेतनः' तस्य कामस्य 'वृद्धिं' प्रसरं 'वा न कुरुते किम्,' करोत्येव। निशानाथ इव तव वदनेन्दुः मन्मथस्य प्रोद्दीपनः। [उक्तञ्च जयदेवेन विधुरतीव तनोति मनीभुवः सुहृदये हृदये मदनव्यथामिति]। 'अमृतेन' अमृताधारत्वेन 'दर्पः' गर्व्वः 'स्याच्चेत्' तद् 'अपि' 'इह तव बिम्बाधरे' पक्वबिम्बगञ्जने अधरे 'अस्त्येव' [एवकारः क्रियान्वितः धर्म्मस्य अत्यन्तायोगं वारयति, यदुक्तं अयोगमन्ययोगञ्च अत्यन्तायोगमेव च। व्यवच्छिनत्ति धर्म्मस्य एवकारस्त्रिधामतः। बिम्बतुल्यः अधरः इति वृत्तौ मध्यपदलोपे बिम्बाधरः]। इत्थं निखिलगुणैकनिलये 'तव वक्त्रेन्दौ' आननचन्द्रे स्थिते सत्यपि 'यदयं अपरः शीतांशुः' चन्द्रमाः 'उज्जृम्भते' उज्जिहीते। सत्यपि सर्व्वार्थसम्पादके तव वदनचन्द्रसत्ति, यदयं आत्मनः उदयं व्यर्थं नाकलयति इत्यनेनैव भृढत्वं दर्शितं खलु। [अत्र उपमानभूतस्य इन्दोः धुरं सुतरां उपमेयमेव वोढुं क्षमं इति कैमर्थेन आक्षेपात् आक्षेपरूपं प्रतीपमलङ्कारः। यथाह रुय्यकः आक्षेप उपमानस्य प्रतीपमुपमेयता। तस्यैव यदि वा कल्प्या तिरस्कारनिबन्धनम्। शार्दूलविक्रीडितं वृत्तम्]।

५९। त्वद्वदनापहृतकान्तिसर्व्वस्वेन निशानाथेन ऊर्द्धकरेण स्थितं।

६०। पद्मस्य रुचिः किं न हन्यते, नयनानन्दः किं न विधीयते; झषकेतनस्य वृद्धिः न क्रियते वा। अपरेण शीतांशुना उज्जृम्भते, अमृतेन चेत् दर्पेण भूयेत, तेन तव बिम्बाधरे भूयते।

NOTES.

कुपितकामिनी &c.—Qual. मृगलाञ्छनः, red as the glowing cheeks of an angry woman. प्रकाशयन्—illumining, प्र + काश + णिच् + शतृ; qualifies मृगलाञ्छनः and governs पूर्वदिशं in the objective case. उदितः—उद् + इ + क्त कर्त्तरि। आरुह्य—आङ् + रुह + ल्यप्। अपहृत—अप + हृ + क्त कर्म्मणि; कान्ति—कम् + क्तिन्। प्रतिकर्त्तुमिव &c.—yonder is the moon with his rays darting upwards like one stationing himself on the top of a hill and practising austerities with arms uplifted to

retaliate an injury by invoking divine displeasure. The injury in the moon's case is his being robbed of his whole possession, viz., his splendour, by the lady's face. कर means 'rays' and 'arms.' शैलः—शिलाः पाषाणाः सन्ति अत्र इति शिला + अण्, hill. पुरस्तात्—पूर्वस्मिन् देशे इति पूर्व्व + ७मी + अस्ताति स्वार्थे (see पुरः in sl. 3). निशा—By 'पददन्नोमास्हृन् निश्—' निशा becomes optionally निश् in all the विभक्तिs commencing from the accusative plural ; according to some this applies to the Vedas only. In 'आप्रच्चैव हलन्तानां यथा वाचा दिशा निशा', निश् is an independent word. दर्शितम्—दृश् + णिच् + क्त कर्म्मणि। उदृगच्छता—Qual. अनेन, उद् + गम् + शतृ। जड़त्वम्—foolishness ; जड़त्वम् also = जलत्वम् (the fact of his being watery ; the moon is 'the watery planet'). किं पद्मस्य रुचिं न हन्ति &c.—The various things mentioned here are accomplished by the moon, they are equally well accomplished by the lady's face ; hence the appearance of the moon is superfluity and shows his foolishness. And the foolishness is not extenuated by the fact of his being the happy possessor of neotar for it is possessed by her lips as well. रुचिं—beauty झषकेतनस्य द्रुहिम्—झषकेतन is the fish-emblemed god i. e. Ocean or Cupid. In the moon's case the phenomenon of the tide is referred to ; in the lady's case, thoughts of love are aroused by her face. नयन—नी + ल्युट् करणे, that which guides, the eye. विधत्ते—वि + धा + लट् ते, cause, occasion. द्रुहिम्—द्रुह् + क्तिन् भावे। आलोकमावेष—करणे तृतीया ; आलोक—आ + लोक् + घञ् (लोकते ; लुलोके ; अलोकिष्ट ; also लोकयति etc.)। वक्त्रेन्दौ—भावाधिकरणे ७मी ; for derivation see *ante*. उज्जृम्भते—उद् + जृम्भ + लट् ते, appears (जजृम्भे ; अजृम्भिष्ट)। दर्पः—दृप् + अप् (दृप्यति in लट्)। अमृतेन—हेतौ तृतीया। इह—Qual. बिम्बाधरे। बिम्बाधरः is an elliptical compound. It should be analysed thus बिम्बतुल्य अधरः। The

intervening word तुल्य is elided. Vamana holds that in such compounds इत्तौ मध्यपदलोपः द्रष्टव्यः।

वासवदत्ता—(सरोषमवगुण्ठनपटमपनीय।) अज्जउत्त सच्चं एव्व अहं साअरिआ। तुमं उण साअरिओक्खित्तहिअओ सव्वं एव्व साअरिआमअं पेक्खसि।

राजा—(दृष्ट्वा सवैलक्ष्यम्। अपवार्य) हा धिक् कष्टम्। देवी वासवदत्ता। वयस्य, किमेतत्।

विदूषकः—(सविषादम्।) भो वअस्स, किं अबरं। अम्हाणं जीविदसंसओ जादो एसो।

राजा—(उपविश्याञ्जलिं बद्ध्वा) प्रिये वासवदत्ते, प्रसीद प्रसीद।

वासवदत्ता—(तदभिमुखमश्रूणि निपातयन्ती) अज्जउत्त मा एव्वं भण अस्सगदाइं एदाइं अक्खराइं।

विदूषकः—(आत्मगतम्) किं दाणिं एत्थ विरअइस्सं। भोदु। एव्वं दाव। (प्रकाशम्) भोदि, महाणुभावा क्खु तुमं। ता क्खमीअदु दाव एक्को अबराहो पिअवअस्सस्स।

वासवदत्ता—अज्ज वसन्तअ, णं पढमसंगमे विग्घं करन्तीए मए ज्जेव्व एदस्स अबरद्धं ण अज्जउत्तेण।

वासवदत्ता—आर्यपुत्र, सत्यमेवाहं सागरिका। त्वं पुनः सागरिकोत्क्षिप्तहृदयः सर्वमेव सागरिकामयं प्रेक्षसे।

विदूषकः—भो वयस्य, किमपरम्। अस्माकं जीवितसंशयो जात एषः।

वासवदत्ता—आर्यपुत्र, मैवं भण। अन्यगतान्येतान्यक्षराणि।

विदूषकः—किमिदानीमत्र विरचयिष्यामि। भवतु एवं तावत्। भवति, महानुभावा खलु त्वम्। तत्क्षम्यतां तावदेकोऽपराधः प्रियवयस्यस्य।

वासवदत्ता—आर्य वसन्तक, ननु प्रथमसंगमे विघ्नं कुर्वत्या मयैवैतस्यापराद्धं नार्यपुत्रेण।

বাস। [ক্রোধের সহিত অবগুণ্ঠন সরাইয়া] আর্য্যপুত্র আমি সত্যই সাগরিকা; আপনি সাগরিকার প্রেমে বিহ্বলহৃদয় হইয়া সকলই সাগরিকাময় দেখিতেছেন।

রাজা। [অবলোকন করিয়া লজ্জার সহিত, জনান্তিকে] ধিক্, কষ্টের বিষয় এ যে দেবী বাসবদত্তা। বয়স্য, এ কিরূপে ঘটিল?

বিদূ। [বিষন্নভাবে] বয়স্য, আর কি? আমাদিগের জীবিতসংশয় উপস্থিত হইল।

রাজা। [উপবেশনপূর্ব্বক অঞ্জলিবন্ধন করিয়া] প্রিয়ে বাসবদত্তে, প্রসন্ন হও।

বাস। [রাজার দিকে নয়নজল পাতিত করিয়া] আর্য্যপুত্র, এরূপ বলিবেন না, এই বাক্যগুলি অপরের পক্ষে প্রযোজ্য।

বিদূ। [আত্মগত] এ বিষয়ে এখন কি উদ্ভাবন করি। আচ্ছা, এইরূপ বলি। [প্রকাশ্যে] আপনি মহানুভাবা, প্রিয়বয়স্যের এই এক অপরাধ ক্ষমা করুন।

বাস। আর্য্য বসন্তক, প্রথম সমাগমের সময়ে বিঘ্ন উৎপাদন করিয়া আমিই ইঁহার নিকট অপরাধ করিয়াছি; আর্য্যপুত্র কোন অপরাধ করেন নাই।

Vasav. [*Taking away the veil in anger.*] Truly, am I Sagarika, my husband. You with your heart agitated on Sagarika's account see Sagarika in everything.

King. [*Seeing, ashamed, aside.*] Ah! Fie! Woe to me! What! the queen Vasavadatta! What's this my friend?

Bidu. [*With sorrow.*] What else, my friend? Our life is in a critical state.

King. [*Sitting down with joined hands.*] Be pleased my love, Vasavadatta, be pleased.

Vasav. [*Shedding tears in the direction of the king.*] Don't say so, my husband. These words are directed towards another.

Bidu. [*Aside.*] What shall I say now in the matter? Well let it be thus. [*Aloud.*] You are, lady, of a lofty soul and noble spirits. Excuse, therefore, this one fault of my dear friend.

Vasav. Noble Basantaka, throwing obstacles to the first union (of the lovers) it is I who have offended against him, and not he.

विदू। 'जीवितस्य संशयः' सन्देहः इति 'जीवितसंशयः' प्राणसंशयः। अस्याः वासवदत्तायाः कोपेन प्राणाः संहरिष्यन्ते इति तात्पर्य्यम्।

वास। 'एतानि अक्षराणि' प्रिये प्रसीदेति वर्णाः 'अन्यगतानि' अन्यां गतानि इति अन्यगतानि [इत्तिमात्रे सर्व्वनाम्नः इति पुंवद्भावः], अन्यस्यां सागरिकायां न तु मयि प्रयोज्यानि।

वास। 'एतस्येति सम्बन्धमात्रविवक्षया षष्ठी।

NOTES.

सागरिकामयम्—सागरिका + मयट् विकारे। कष्टम्—कष + क्त (दुःखं तत्कारणं च by 'क्लृक्लृगहनयोः कषः;' otherwise कर्षितम्।) सविषादम्—with sadness ; विषाद—वि + सद् + घञ् (ष by 'सदिरप्रतेः')। आवयोः जीवितसंशयः जातः—our life is in jeopardy ; संशय—सम् + शी + अच् (शेते ; शिश्ये ; अशयिष्ट ; लट् भावे शय्यते)। बद्धा—बन्ध् + क्त्वाच्। अभिमुखम्—in the direction of ; मुखम् अभि, अभिमुखम् (the अव्ययीभाव समास is optional by 'लक्षणेनाभिप्रती आभिमुख्ये') निपातयन्ती—shedding नि + पत् + णिच् + शतृ + ङीप्। अन्यगतानि एतानि अक्षराणि—these words appertain to another i. e. Sagarika. किं विरचयिष्यामि—what (apology) shall I invent ? महानुभावा—महान् अनुभावः यस्याः सा ; महत् becomes महा by 'आन् महतः समानाधिकरणजातीययोः'। क्षम्यताम्—क्षम् + लोट् ताम् कर्म्मणि। अपराधः—अप + राध् + घञ् (राध्यति in लट्)। विघ्नम्—obstruction. वि + हन् + क्त (घञर्थे) करणे। कुर्वत्या—कृ + शतृ + ङीप्। अपराद्धम्—अप् + राध् + क्त भावे। न आर्य्यपुत्रेण—supply अपराद्धम्

राजा—एवं प्रत्यक्षदृष्टव्यलीकः किं ब्रवीमि। तथापि विज्ञापयामि।

आतास्रतामपनयामि विलक्ष एष
लाक्षाकृतां चरणयोस्तव देवि मूर्ध्ना।

कोपोपरागजनितां तु मुखेन्दुबिम्बे
हर्तुं क्षमो यदि परं करुणा मयि स्यात् ॥ ६१ ॥

(इति पादयोः पतति।)

वासवदत्ता—(हस्तेन वारयन्ती) अज्जउत्त। उट्ठेहि उट्ठेहि। णिल्लज्जो क्खु सो जणो जो अज्जउत्तस्स ईदिसं हिअअं जाणिअ पुणोबि कुप्पदि। ता सुहं चिट्ठदु अज्जउत्तो। अहं गमिस्सं। (इति गन्तुमिच्छति।)

काञ्चनमाला—भट्टिणि करेहि णं पसादं। एवं चरणपडिअं महाराअं उज्झिअ गदाए अवस्सं पच्चादावेण होदव्वं।

वासवदत्ता—अवेहि अपण्डिदे, कुदो एत्थ पच्चादावस्स कारणं। ता एहि। गच्छह्म।

(इति निष्क्रान्ते।)

वासवदत्ता—आर्यपुत्र, उत्तिष्ठोत्तिष्ठ। निर्लज्जः खलु स जनो य आर्यपुत्रस्येदृशं हृदयं ज्ञात्वा पुनरपि कुप्यति। तत्सुखं तिष्ठत्वार्यपुत्रः। अहं गमिष्यामि।

काञ्चनमाला—भर्वि, कुरुष्व ननु प्रसादम्। एवं चरणपतितं महाराजमुज्झित्वा गताया अवश्यं पश्चात्तापेन भवितव्यम्।

वासवदत्ता—अपेह्यपण्डिते, कुतोऽत्र पश्चात्तापस्य कारणम्। तदेहि। गच्छावः।

রাজা। এইরূপে আমার অপ্রিয় কার্য্য প্রত্যক্ষ দৃষ্ট হইয়াছে, কি বলিব; তথাপি বলিতেছি,—হে দেবি, এই নির্লজ্জ আমি তোমার চরণের লাক্ষাকৃত লোহিতবর্ণ মস্তকের দ্বারা অপনয়ন করিতেছি। কিন্তু তোমার মুখচন্দ্রমণ্ডলে, কোপরাহুগ্রাসে যে লৌহিত্য উৎপন্ন হইয়াছে তাহা যদি আমার প্রতি করুণা কর তাহা হইলে অপনয়ন করিতে পারি।

[দেবীর চরণে নিপতিত হইলেন]

বাস। [হস্তের দ্বারা নিবারণ করিয়া] আর্য্যপুত্র, উঠুন, উঠুন আর্য্যপুত্রের হৃদয় এরূপ জানিয়াও যে কুপিত হয় সে নির্লজ্জ। আর্য্যপুত্র সুখে থাকুন, আমি গমন করি। [গমন করিতে ইচ্ছা করিলেন]

কাঞ্চন। দেবী, অনুগ্রহ করুন ; চরণে পতিত মহারাজকে পরিত্যাগ করিয়া গেলে অবশ্য আপনার পশ্চাত্তাপ হইবে।

বাস। দূর হও নির্ব্বোধ ; ইহাতে পশ্চাত্তাপের কারণ কি হবে ? এস যাই। [উভয়ে নিষ্ক্রান্ত]

King. What shall I say whose fault has thus been clearly perceived ? Yet I beg to say ; I, this shameless person, will remove this redness of your feet, Oh queen, produced by the lac-dye, with my head ; but the red flush on the lunar orb of your face, begotten by the eclipse of anger, I am able to take away, if you but show kindness to me.

[*Falls at her feet.*]

Vasav. [*Preventing, with her hands.*] Rise up, my husband, rise up. That person is indeed a shameless one, who, knowing the heart of the husband to be so, can be again angry. Be you happy, I will go. [*Wishes to depart.*]

Kanchan. Show favour, my mistress. Surely you will have to repent, if you go away, leaving the great king thus fallen at your feet.

Vasav. Avaunt ! you silly woman ! What reason can there be for repenting ? Let us go. [*Both exeunt.*]

राजा। 'प्रत्यक्षं' यथा तथा 'दृष्टं व्यलीकं' अप्रियं कार्य्यं यस्य सः 'प्रत्यक्ष-दृष्टव्यलीकः'। [व्यलीकं अप्रियाकार्य्यवैलक्ष्येऽपि पीड़ने इति मेदिनी]।

आतामतामिति। अन्वयः। देवि, विलक्षः एषः (अहं) लाक्षाकृतां तव चरणयोः आतामतां मूर्द्ध्ना अपनयामि, परंतु मुखेन्दुबिम्बे कोपोपरागजनिताम् (आतामताम्) हर्त्तुं क्षमः यदि मयि करुणा स्यात्॥ ६१ ॥

हे 'देवि,' 'विलक्षः' निर्लज्जः 'एषः' अहं 'लाक्षया' यावकरसेन 'कृता' जनितां 'तव चरणयोः' पादयोः 'आतामतां' लोहितत्वं 'मूर्द्ध्ना' शिरसा 'अप-

नयामि'। तव चरणयोरलक्तकरसजनितं रागं मदीयैः केशैः प्रोञ्छ्य दूरं नयामि। 'परं' किन्तु 'मुखेन्दुबिम्बे' आननचन्द्रे 'कोपोपरागेण' कोपराहुग्रासेन 'जनिता' उत्पादितां 'आतामतां' 'हर्त्तुं' अपनेतुं 'क्षमः' शक्तोऽहं 'यदि मयि करुणा' कृपा स्यात् कृपया यदि प्रसन्ना भवसि, तदा स्वयमेव रागोऽपेयात् किञ्च यदि अनुमन्यसे तदा चुम्बनेनापि लोहित्यं दूरीकर्त्तुं प्रयतिष्ये इति भावः। [उपरागस्तु पुंसि स्यात् राहुग्रासेऽर्कचन्द्रयोरिति मेदिनी। कोपोपरागजनितामित्यत्र रूपणम् आनने चन्द्रत्वारोपात् युज्यते इति परम्परितं रूपकम्। वसन्ततिलकावृत्तम्]।

वास। 'आर्य्यपुत्रस्य हृदयं ईदृशं' सागरिकायामनुरक्तं ज्ञात्वापि यदहं तुभ्यं कुप्यामि तत्र मम निर्लज्जता एव हेतुः। मयि तवानुरागे सति तुभ्यं मम कोपो युज्यते, अनुरागविरहात् अनात्मीयभूते त्वयि कोपप्रकाशनं सर्व्वथानुचितमिति भावः।

काञ्चन। 'चरणयोः पतितं' नृपतिं परित्यज्य गच्छन्त्याः भवत्याः 'पश्चात्तापेन' अनुशयेन 'भवितव्यम्'। प्रसादनपरं पादयोः पतितं भर्त्तारं अननुगत्य गमनं नोचितमित्यर्थः।

वास। 'अपेहि' दूरीभव। 'अपण्डिते मुर्खे। अस्मिन् विषये मम मनागपि दोषो नास्ति ; तर्हि कथमनुतापः स्यात्।

६१। विलक्षेण एतेन मया लाक्षाकृता आतामता अपनीयते। क्षमेण मया भूयते, यदि मयि करुणया भूयेत।

NOTES.

प्रत्यक्षदृष्टव्यलीकः—Qual. अहम् ; for प्रत्यक्ष see *ante* ; व्यलीक—unpleasant behaviour, default (also in sl. 62). अपनयामि—remove, अप + नी + लट् मि। विलक्षः—वैलक्ष्यम् has occurred many times before in the sense of bashfulness ; विलक्षः may be taken to mean 'ashamed.' एषः = एषः अहम्। मूर्ध्ना—करणे तृतीया ; the locative sing. of मूर्द्धन् is मूर्द्ध्नि or मूर्द्धनि। कोपोपरागजनिताम्—supply आतामताम्, उपराग—उप + रञ्ज + घञ् भावे an eclipse (of the moon here), the face being compared to the moon the flush occasioned by anger is compared to the red appearance of

the moon during an eclipse ; जनिता—जन् + णिच् + क्त कर्म्मणि + टाप् (जनयति ; जनयामास etc. ; अजीजनत्)। हर्त्तुम्—हृ + तुमुन्। क्षमः —क्षम् + अच् कर्त्तरि, able. करुणामयि स्यात्—on your ceasing to be angry with me, the glow of the cheeks will disappear of itself and I can accelerate this effect by kissing them (if you would be kind enough to permit it). ईदृशं हृदयं ज्ञात्वा—means (1) knowing that your heart is alienated to सागरिका, (2) that you are so ready to please me as you affirm. सुखं—adv. qual. तिष्ठतु। गन्तुम् इच्छति—जिगमिषति is the सन्नन्त form. पश्चात्तापेन—subject of भवितव्यम्। अपेहि—अप + इ + लोट् हि।

राजा—देवि, प्रसीद प्रसीद। (आतास्त्रतासपनयामीति पुनः पठति।)

विदूषकः—भोः उट्ठेहि। गदा सा वासवदत्ता देवी। ता कीस एत्थ अरसरुदिदं करेसि।

राजा—(सुखमुन्नमय्य) कथमकृत्वैव प्रसादं गता देवी।

विदूषकः—न किदो कहं पसादो जं अज्जवि अक्खद-सरीरा चिट्ठह्म।

राजा—धिङ् मूर्ख, किमेवमुपहससि माम्। नतु त्वत्-कृत एवायमापतितोऽस्माकमनर्थक्रमः। यतः।

समारूढा प्रीतिः प्रणयबहुमानादनुदिनं।
व्यलीकं वीच्येदं कृतमकृतपूर्वं खलु मया।
प्रिया मुञ्चत्यद्य स्फुटमसहना जीवितमसौ
प्रकृष्टस्य प्रेम्णः स्खलितमविषह्यं हि भवति॥ ६२॥

विदूषकः—भोः रुट्ठा देवी। दाव ण जाणीअदि किं करिस्सदित्ति। साअरिआए डण जीविदं दुक्करंत्ति तक्केमि।

राजा—वयस्य, अहमप्येवं चिन्तयामि। हा प्रिये सागरिके।

विदूषकः—भोः, उत्तिष्ठ। गता सा वासवदत्ता देवी। तत्कस्मादरण्य-रुदितं करोषि।

विदूषकः—न कृतः कथं प्रसादो यदद्याप्यक्षतशरीरास्तिष्ठामः।

विदूषकः—भोः, रुष्टा देवी। तावन्न ज्ञायते किं करिष्यतीति। सागरिकायाः पुनर्जीवितं दुष्करमिति तर्कयामि।

राजा। देवि, प्रसन्न হও, প্রসন্ন হও। [তোমার চরণের লাক্ষাকৃত লোহিত্য ইত্যাদি পুনঃ পাঠ করিতে লাগিলেন]

বিদূ। উঠুন, দেবী বাসবদত্তা চলিয়াগিয়াছেন; অরণ্যে রোদন কেন করেন?

রাজা। [মুখ উত্তোলন করিয়া] কি? দেবী অনুগ্রহ না করিয়াই চলিয়া গেলেন।

বিদূ। অনুগ্রহ করেন নাই বা কিরূপে? যখনও এখন পর্য্যন্ত আমরা অক্ষত শরীরে রহিয়াছি।

রাজা। ধিক্ মূর্খ, আমাকে এরূপ উপহাস করিতেছ কেন? এই যে অমঙ্গল-পরম্পরা উপস্থিত হইয়াছে—এ তোমারই কৃত। যেহেতু,—প্রতিদিন অনুরাগহেতুক আদর ও যত্নে এই প্রীতি সম্যক্‌রূপে বৃদ্ধিপ্রাপ্ত হইয়াছে। আমি পূর্ব্বে যাহা কখন করি নাই সেই এই অপ্রিয় কার্য্য দেখিয়া প্রিয়া সহ্য করিতে না পারিয়া নিশ্চয়ই প্রাণত্যাগ করিবেন। যেহেতু প্রকৃষ্ট প্রেমসম্বন্ধীয় অপরাধ অসহ্য হইয়া থাকে।

বিদূ। দেবী ক্রুদ্ধা হইয়া কি করিবেন জানি না; কিন্তু সাগরিকার প্রাণধারণ দুষ্কর মনে হইতেছে।

রাজা। বয়স্য, আমিও এইরূপ মনে করিতেছি। হা, প্রিয়ে সাগরিকে!

King. Be pleased, queen, be pleased; [*Reads again "I, this shameless person will remove &c. &c.*]

Bidu. Get up; the queen, Vasavadatta, has gone! why do you weep in the forest?

King. [*Raising up his face.*] What! the queen has gone without showing me her favour.

Bidu. Why! has she not shown her favour alreany; that we still live with our limbs unhurt?

King. Fie! you fool! why do you laugh at me thus? This

succession of misfortunes that has come upon us is indeed your doing ; this affection, on account of caresses of love day by day, had advanced a great way. Seeing this fault now done by me, but never done before, she, my love, unable to tolerate it, will evidently give up her life. For any offence (or falling off) of strong and ardent love becomes unbearable.

Bidu. I don't know what the angry queen will do ; but I fear that it will be a difficult thing for Sagarika to live.

King. I too think, so, my friend. Alas, my love, Sagarika !

राजा। [उत्पूर्व्वात् नमेः ण्यन्तात् ल्यप्] 'उन्नमय्य' [उपसृष्टस्य नमे र्णौ नित्यं ह्रस्वः]।

विदू। यद्द वयं कृतमहापराधा अपि 'अक्षतं शरीरं' येषां ते 'अक्षतशरीराः' स्वस्थाः 'तिष्ठामः' अयमेव महान् प्रसादः इत्यर्थः।

राजा। 'उपहससि' ईदृशैर्व्वचनैः मां परिहासविषयं करोषि [हसतिरत्र उपसर्गवशात् सकर्म्मकः]।

अनर्थानां' असङ्गलानां 'क्रमः' उत्तरोत्तरवृद्धिः। अनर्थपरम्परामेव प्रदर्शयति।

समारूढेति—अन्वयः। अनुदिनं प्रणयबहुमानात् प्रीतिः समारूढा; मया खलु अकृतपूर्व्वम् (अधुना) कृतम् इदं व्यलीकं वीक्ष्य असौ प्रिया असहना अद्य जीवितं स्फुटं मुञ्चति। प्रकृष्टस्य प्रेम्नः स्खलितं हि अविषह्यं भवति ॥ ६२ ॥

'अनुदिनं' दिने दिने इत्यर्थः [वीप्सार्थे अव्ययीभावः] 'प्रणयबहुमानात्' आदरातिशयेन प्रेमोपचयात् 'प्रीतिः' आवयोरन्योन्यानुरागः 'समारूढा' परां कोटिमधिगता। 'मया खलु' 'अकृतपूर्व्वं' पूर्व्वं नानुष्ठितं [मयूरव्यंसकादयश्चेति निपातनात् समासः] 'इदं व्यलीकं' विप्रियं 'वीक्ष्य' 'असौ प्रिया' देवी वासवदत्ता 'असहना' इदमागः सोढुमसमर्था 'अद्य जीवितं' प्राणान् 'स्फुटं' निश्चितमेव 'मुञ्चति' हास्यति [वर्त्तमानसामीप्ये वर्त्तमानवद्वा इति भविष्यति लट्]। 'हि' यतः 'प्रकृष्टस्य प्रेम्नः' नितरां विवृद्धस्य प्रणयस्य 'स्खलितं' भङ्गः 'अविषह्यं' सोढुमशक्यं 'भवति'। [स्खलितमिति भावे क्तः। शकिसहोश्चेति सहधातोः

यत्। परिनिविभ्यः सेवसितसयसिवुसहसुट्स्रुसञ्जसञ्जामिति षत्वम्। अत्र सामान्येन विशेषसमर्थनरूपः अर्थान्तरन्यासः अलङ्कारः। शिखरिणीछन्दम्]

विदू। 'जीवितं' प्राणधारणं, दुःखेन क्रियते यत् तत् 'दुष्करं' [कर्म्मणि करोतेः खल्] 'तर्कयामि,' मन्ये उत्प्रेक्षे इति यावत्।

६२। प्रीत्या समारूढं। असहनया अमुया प्रियया जीवितं मुच्यते। स्खलितेन अविषह्येण भूयते।

NOTES.

अरण्यरुदितम्—'a cry in the wilderness'; रुदितम् – रुद + क्त भावे। उन्नमय्य—उद + नम् + णिच् + ल्यप् (ल्यप् following, अय is ordered in the place of णिच् standing after a short vowel by 'ल्यपि लघुपूर्व्वात्'; thus उन्नमि + ल्यप् = उन्नमय् + य) अकृत्वा – नञ् + कृ + क्त्वाच् (not ल्यप by 'समासेऽनञ्पूर्व्वे क्त्वो ल्यप्')। अक्षतशरीरा—whole, with our limbs unimpaired; अक्षत—नञ् + क्षण + क्त (क्षण् हिंसायाम्—क्षणोति क्षणते; अक्षणीत् अक्षत अक्षणिष्ट)। अनर्थक्रमः—advent of misfortune. समारूढा—has risen high. सम् + आ + रुह + क्त + टाप्। प्रीतिः—the feeling of affection, प्री + क्तिन् भावे (प्रीङ्) is intransitive and belongs to the दिवादि class; प्रीयते; पिप्रिये; अप्रेष्ट। प्रीञ् of the क्र्यादि class is transitive; प्रीणाति प्रीणीते; पिप्राय पिप्रिये; अप्रैषीत् अप्रेष्ट; णिच् प्रीणयति प्राययति)। प्रणयबहुमानात्—हेतौ ५मी, owing to the regards of love; प्रणय—प्री + णी + अच्; मान्—मन् + घञ् (मन्यते; मेने; ममंस्त; मंस्यते; मत; मन् in the sense of अवबोधन has मनुते etc.) अकृतपूर्व्वम्—the परनिपात of पूर्व्व follows भूतपूर्व्व in the rule 'भूतपूर्व्वे चरट्'। मुञ्चति—मुच् + लट् ति present for near future. (मुमोच मुमुचे; अमुचत् अमुक्त; मोक्ष्यति—ते; क्त मुक्त)। स्फुटम्—evidently, it is clear. असहना—the intolerant (queen); न सहना इति—सह + ल्यु नन्द्यादित्वात् + टाप् (सहितपिदमः संज्ञायाम्'); or नास्ति सहनं यस्याः सा। जीवितम्—जीव + क्त भावे (जीवति; जिजीव; अजीवीत्)। प्रकृष्टस्य—प्र + कृष् + क्त। प्रेम्णः—प्रिय + इमनिच् (both masc. and neuter)।

स्खलितं—स्खल + क्त भावे, a slip (स्खलति ; चस्खाल ; अस्खालीत् ; णिच् स्खलयति)। अविषह्यम्—unbearable ; नञ् + वि + सह + यत् (यत् is affixed by 'शकिसहोश्च' शक्यम् सह्यम् ; for the change of स into ष see Tika). रुष्टा—रुष + क्त + टाप् (रुष्यति ; रुरोष ; अरुषत् ; क्त रुष्ट and रुषित)। दुष्करम्—दुर + कृ + खल् कर्म्मणि ; Sagarika is actually put in chains later on.

(ततः प्रविशति वासवदत्तावेशधारिणी सागरिका)।

सागरिका—(सोद्वेगम्।) दिट्ठिआ इमिणा विरइदेण देवीवेसेण इमादो संगीदसालादो णिक्कमन्ती ण केणावि लक्खिदह्मि। ता दाणिं एत्थ किं करिस्सं। (इति सास्रं चिन्तयति।)

विदूषकः—भोः, किं मूढो विअ चिट्ठसि। चिन्तेहि एत्थ पडिआरं।

राजा—वयस्य, तदेव चिन्तयामि। देवीप्रसादं मुक्त्वा नान्यमुपायं पश्यामि। तदेहि। तत्रैव गच्छावः।

(इति परिक्रामतः।)

सागरिका—दिष्ट्या अनेन विरचितेन देवीवेषेणास्याः संगीतशालायाः निष्क्रामन्ती न केनापि लक्षिताऽस्मि। तदिदानीमत्र किं करिष्यामि।

विदूषकः—भोः, किं मूढ़ इव तिष्ठसि। चिन्तयात्र प्रतीकारम्।

[তাহার পর বাসবদত্তাবেশধারিণী সাগরিকার প্রবেশ]

সাগ। [উদ্বেগের সহিত] বিরচিত এই দেবীবেশে সঙ্গীতশালা হইতে নিষ্ক্রান্ত হইবার সময়ে সৌভাগ্যক্রমে কাহারও কর্ত্তৃক লক্ষিত হই নাই। এখন কি করি [অশ্রুবর্ষণপূর্ব্বক চিন্তা করিতে লাগিল]

বিদূ। মূঢ়ের ন্যায় কি চিন্তা করিতেছেন ; ইহার প্রতীকার চিন্তা করুন।

রাজা। বয়স্য, তাহাই চিন্তা করিতেছি। দেবীকে প্রসন্ন করা ভিন্ন অন্য উপায় দেখিতেছি না ; এস সেই স্থানেই যাই।

[উভয়ে গমন করিতে লাগিলেন]

[*Then enter Sagarika in the disguise of Vasavadatta.*]

Sagar. [*With anxiety.*] Luckily have I not been seen by any one, while coming out of this music-room in the disguise of the queen. What shall I do now in the matter? [*Thinks with tears.*]

Bidu. Why do you stay as if confounded. Think of some remedy.

King. I am thinking of it. I see no other means than propitiating the queen. Let us, then, go there. [*Both walk on.*]

तत इति 'वासवदत्तायाः वेशं धरति' धारयति वा या सा 'वासवदत्तावेशधारिणी'। [धरतेः धारयतेः वा णिनिः]।

साग। 'देव्याः' वासवदत्तायाः 'वेशः' तेन। [प्रकृत्यादिभ्यः उपसंख्यानात् उपलक्षणे तृतीया। इत्यस्मृतलक्षणे वा तृतीया]। 'सङ्गीतस्य शाला' गृहं इति सङ्गीतशाला' तस्याः [अपादाने पञ्चमी]। 'इदानीम्' अधुना 'अत्र' विषये 'किं करिष्यामि'। सङ्केतवृत्तान्तस्य देव्याः विदितत्वात् अस्मिन् विषये किमनुष्ठेयं तन्नावधारयामि।

राजा। 'देव्याः' वासवदत्तायाः 'प्रसादः' अनुग्रहः तं 'मुक्त्वा' विना इत्यर्थः। ['मुक्त्वा' इति पदस्य 'पश्यामी'ति प्रधानक्रियया अन्वयः]।

NOTES.

सोद्वेगम्—with agitation or perturbation of mind; उद्वेग—उद्+विज+घञ् (विजते; विविजे; अविजिष्ट; क्त विग्न)। संगीतशाला—संगीतस्य शाला इति संगीतशाला संगीतशालं वा (by 'विभाषा सेनासुराच्छायाशालानिशानाम्'); संगीत—सम्+गै+क्त भावे। निष्क्रामन्ती—निर्+क्रम्+शतृ+ङीप्। प्रतीकारम्—प्रति+कृ+घञ् (for इ becoming ई, see *ante*).

सागरिका—(सास्रं विमृश्य।) वरं दाणिं सअं जेव्व अत्ताणअं उव्वन्धिअ उबरदा भविस्सं। ण उण जाणिदसंकेतवुत्तन्ता सुसंगदा विअ देवीए परिभूदा चिट्ठह्मि। ता जाव अहं असोअपादबदले गदुअ जधासमीहिदं करिस्सं। (इति परिक्रामति।)

विदूषकः—(आकर्ण्य) चिट्ठ दाव चिट्ठ। भोः, पदसद्दो सुणीअदि। जाणामि कदापि गहिदपच्चादावा पुणोवि देवी आअदा भवे।

राजा—वयस्य, महानुभावा खलु देवी। कदाचिदेवमपि स्यात्। तत्त्वरितं निरूपय।

विदूषकः—जं भवं आणवेदित्ति। (इति निष्क्रामति।)

सागरिका—वरमिदानीं स्वयमेवात्मानमुद्बध्योपरता भविष्यामि न पुनर्ज्ञात-संकेतवृत्तान्ता सुसंगतेव देव्या परिभूता तिष्ठामि तद्यावदशोकपादपतले गत्वा यथासमीहितं करिष्यामि।

विदूषकः—तिष्ठतावत्तिष्ठ भोः, पदशब्दः श्रूयते। जानामि कदापि गृहीत-पश्चात्तापा पुनरपि देव्यागता भवेत्।

विदूषकः—यद्भवानाज्ञापयतीति।

সাগ। [সরোদনে চিন্তা করিয়া] বরং এক্ষণে স্বয়ং উদ্বন্ধনে প্রাণত্যাগ করি। সঙ্কেতবৃত্তান্তের কথা দেবী জানিয়াছেন; সুসঙ্গতার ন্যায় অবমানিত হইয়া বাঁচিয়া থাকিব না। এই অশোকবৃক্ষতলে গমন করিয়া অভীষ্ট সম্পাদন করি। [গমন করিতে লাগিল]

বিদূ। [শ্রবণ করিয়া] একটু অপেক্ষা করুন; পদশব্দ শুনিতেছি; মনে হয় যে দেবী অনুতপ্ত হইয়া পুনর্ব্বার আগত হইয়াছেন।

রাজা। বয়স্য, দেবী মহানুভাবা; এরূপ হইতেও পারে; অতএব শীঘ্র অবধারণ কর।

বিদূ। আপনি যেরূপ আদেশ করেন। [নিষ্ক্রান্ত]।

Sagar. [*Musing weepingly.*] I will rather die by hanging myself, than live looked down upon and reproached like Susangata, the affair of appointment being divulged; let me go to the foot of the Asoka tree and do as I desire. [*Walks.*]

Bidu. [*Listening.*] Stay, a while, stay. The sound of footsteps is being heard. I suppose that the queen might have taken to remorse and come back.

King, The queen has a noble soul. It may be. Look after it quickly, therefore.

Bidu. As you command. [*Exit.*]

सागर । 'उद्बध्य' रज्ज्वा आत्मानं वृक्षादौ सम्बध्य, 'उपरता' मृता । ज्ञातः दैव्या विदितः 'सङ्केतवृत्तान्तः' राज्ञा सह रहोमिलनोदन्तः यस्याः सा 'ज्ञातसङ्केतवृत्तान्ता' । 'परिभूता' तिरस्कृता अवमता इति यावत् 'तिष्ठामि' भवामि, प्राणान् धारयामि इत्यर्थः । यथासमीहितं 'समीहितं अनतिक्रम्य' इति 'यथासमीहितं' यथेप्सितं । उद्बन्धनेन आत्महत्यामित्यर्थः ।

विदू । 'गृहीतः पश्चात्तापः' अनुतापः यया सा 'गृहीतपश्चात्तापा', अनुतप्ता । पश्चात् तापः इति पश्चात्तापः [सहसुपेति समासः] ।

NOTES.

विमृश्य—वि + मृश + ल्यप् (मृशति ; ममर्श ; अमार्क्षीत् अमार्क्षीत् अमृक्षत्) । वरं rather (in this sense it is an अव्यय according to some) ; 'दैवाद् वृते वरः ; श्रेष्ठे त्रिषु क्लीवे ननाकप्रिये इत्यमरः । उद्बध्य—उद् + बन्ध + ल्यप्, hanging. उपरता—dead, उप + रम + क्त कर्त्तरि + टाप् । ज्ञातसङ्केत etc.—Qual. अहम् ; संकेत – सम् + किङ + घञ् (संकित्यते उच्यते अत्र) ; it may also be derived from the root सङ्केत (चुरादि, आमन्त्रणे । परिभूता—परि + भू + क्त कर्म्मणि + टाप् treated with contempt. समीहित—सम् + ईह + क्त । त्वरितम्—त्वर + क्त (also तूर्णम्) ।

SCENE II.

Summary.—The disguised सागरिका, while about to hang herself is discovered by the विदूषक and is saved by the king who, when he finds the object of his heart within his grasp, locks himself in her arms and professes true love for her declaring that his conduct towards वासवदत्ता has been influenced by fear and good-breeding and not by genuine love. वासवदत्ता who returns to the king to make amends for the unforgiving

attitude she has erelong displayed is nettled by what she sees and hears from behind the king, rejects the explanation of his being deceived by the disguise, takes सागरिका and the विदूषक in custody and departs. Heartily sorry for all that has taken place, the king follows the queen to the harem to conciliate her.

सागरिका—(उपसृत्य) ता जाव इमाए माहवीलदाए पासं विरइअ असोअपादवे अप्पाणअं उव्वन्धिअ वावादइस्सं। (इति लतापाशं रचयन्ती) हा ताद, हा अम्ब, एसा दाणिं अहं अणाधा असरणा विवज्जामि मन्दभाइणी। (इति कण्ठे लतापाशमर्पयति।)

विदूषकः—(विलोक्य) का उण एसा। कहं देवी वासवदत्ता। (ससंभ्रममुच्चैः) भो वअस्स, परित्ताहि परित्ताहि। एसा क्खु देवी वासवदत्ता अप्पाणअं उब्बन्धिअ वावादेदि।

राजा—(ससंभ्रममुपसृत्य) वयस्य, क्वासौ क्वासौ।

विदूषकः—णं एसा।

राजा—(कण्ठात्पाशमपनयन्।) अयि साहसकारिणि, किमिदमकार्यं क्रियते।

मम कण्ठगताः प्राणाः पाशे कण्ठस्थिते तव।
अतः स्वार्थप्रयत्नोऽयं त्यज्यतां साहसं प्रिये॥ ६३॥

सागरिका—तद्यावदनया माधवीलतया पाशं विरचय्याशोकपादप आत्मानमुद्बध्य व्यापादयिष्यामि। हा तात, हा अम्ब, एषेदानीमहमनाथाशरणा विपद्य मन्दभागिनी।

विदूषकः—का पुनरेषा। कथं देवी वासवदत्ता। भो वयस्य, परित्रायस्व परित्रायस्व। एषा खलु देवी वासवदत्तात्मानमुद्बध्य व्यापादयति।

विदूषकः—नन्वेषा।

সাগ। [অগ্রসর হইয়া] এই মাধবীলতার দ্বারা রজ্জু নির্ম্মাণ করিয়া অশোক বৃক্ষে উদ্বন্ধনে প্রাণত্যাগ করি [লতাপাশ রচনা করিতে করিতে] হা তাত, হা মাতঃ, এই হতভাগিনী আমি অনাথা, অশরণা হইয়া মরিলাম। [কণ্ঠে রজ্জু অর্পণ করিল]

বিদূ। [অবলোকন করিয়া] ইনি কে? এ যে দেবী বাসবদত্তা। [ব্যগ্রভাবে উচ্চস্বরে] বয়স্য, রক্ষা করুন, রক্ষা করুন, দেবী বাসবদত্তা উদ্বন্ধনে প্রাণত্যাগ করিতেছেন।

রাজা। [ব্যগ্রভাবে অগ্রসর হইয়া] বয়স্য, তিনি কোথায়? তিনি কোথায়?

বিদূ। এই যে তিনি।

রাজা। [কণ্ঠ হইতে রজ্জু দূরে নিক্ষেপ করিয়া] সাহসকারিণি, কেন এ অকার্য্য করিতেছ। এই পাশ তোমার কণ্ঠে অর্পিত হওয়ায় আমার প্রাণ কণ্ঠগত হইয়াছে। স্বার্থের জন্য আমি এই উদ্যম করিতেছি। হে প্রিয়ে, সাহস ত্যাগ কর।

Sagar. [*Advancing.*] Making a rope of this Jasmine creeper I will hang myself on this Asoka tree and die. [*Preparing the rope.*] Alas! Oh! Father! Oh! Mother! I, a miserable wretch, die here, helpless and uncared for. [*Puts the rope creeper round her neck.*]

Bidu. [*Seeing.*] Who may be she? What! the queen Vasavadatta! [*With haste, in a loud voice*] Save her! Save her, Oh! friend, here is the queen Vasavadatta committing suicide by hanging herself.

King. [*Advancing in haste.*] Where is she? Where is she? my friend.

Bidu. Here is she.

King. [*Taking the rope off the neck.*] Oh you doer of rash deeds! Why do you do this unworthy action.

The rope being placed round your neck, my breath of life has come up to the throat. This effort (on my part) is therefore selfish. Give up this rashness, my love.

साग। 'पाशं' रज्जुं 'विरचय्य' निर्म्माय [विपूर्व्वात् रचयतेः ल्यप्, ल्यपि लघुपूर्व्वस्य णेरयादेशः]। 'अनाथा' असहाया 'अशरणा' गत्यन्तरविहीना। 'विपदे' स्त्रिये।

राजा। 'साहसं' अविमृष्यकारित्वं 'करोति' या सा 'साहसकारिणी,' [करोतेः णिनिः, स्त्रियां ङीप्, तत्सम्बोधने]।

ममेति। अन्वयः। पाशे तव कण्ठस्थिते मम प्राणा कण्ठगताः; अतः अयं स्वार्थप्रयत्नः। (हे) प्रिये साहसं त्यज्यताम्॥

'पाशे' अस्यां रज्जौ 'तव कण्ठस्थिते' सति 'मम प्राणाः कण्ठगता' प्रयाणोन्मुखाः। मरणार्थमिमं ते उद्यमं दृष्ट्वा त्वया विना स्थातुमक्षमा मे प्राणाः वहिर्निर्य्याणार्थं कण्ठदेशमागताः। 'अतः अयं' त्वद्रक्षणरूपः 'स्वार्थप्रयत्नः'। योऽयं व्यापारो मया त्वत्परित्राणाय क्रियते स आत्मनः रक्षार्थमेव अनुष्ठीयते। त्वयि विपन्नायां नाहं जीविष्यामि; अतः स्वप्राणसन्धारणार्थमेव ममायमुद्यमः। स्वस्मै अयं इति 'स्वार्थः' [अर्थेन सह नित्यसमासः सर्व्वलिङ्गता च], स्वार्थश्चासौ प्रयत्नश्चेति 'स्वार्थप्रयत्नः'। हे 'प्रिये' 'साहसं' आत्मघातात्मकं अविमृष्यकारित्वं 'त्यज्यता' मिति [प्रार्थनायां लोट्। प्रथमचरणे कार्य्यकारणयोर्भिन्नदेशावस्थानरूपा असङ्गतिरलङ्कारः]।

६३। प्राणैः कण्ठगतैः भूयते। अनेन स्वार्थप्रयत्नेन भूयते। साहसं त्यज।

NOTES.

पाशम्—a noose. विरचय्य—वि + रच (स्वार्थे णिच्) + ल्यप् (see Tika)। व्यापादयिष्यामि—वि + आ + पादि (पद् + णिच्) + लृट् स्यामि, will kill myself. अम्ब—Oh mother; the vocative sing. of अम्बा (by 'अम्बार्थनद्योर्ह्रस्वः')। अशरणा—with no one to look after ('शरणं गृहरक्षित्रोः'). विपदे—dire, वि + पद् + लट् ए। कथं देवी वासवदत्ता—The विदूषक is deceived by the disguise and takes सागरिका for वासवदत्ता। परित्रायस्व—परि + त्रै + लोट् स्व (त्रायते; तत्रे; अत्रास्त)। साहसकारिणि—Oh, rash woman; साहस—सहसा कृतमिति

सहसा + अण् a rash act. प्राणाः—plural to mean 'life', sing. to mean the प्राणवायु only or strength or Brahma &c.

सागरिका—(राजानं दृष्ट्वा) अज्जो कधं एसो भट्टा। (सहर्षमात्मगतम्) जं सच्चं एणं पेक्खिअ पुणोवि मे जीविदाहिलासो संवुत्तो। अधवा। एणं पेक्खिअ कदत्था भविअ सुहेण अप्पाणअं उब्बन्धिअ जीविदं परिच्चइस्सं। (प्रकाशम्) मुञ्चदु मुञ्चदु मं भट्टा। पराहीणो क्खु अअं जणो ण उण ईदिसं अवसरं मरिदुं पावेदि। तुमंपि देवीए मा अप्पाणं अवराहिणं करेसि। (इति पुनः कण्ठे पाशं दातुमिच्छति।)

राजा—(निरूप्य सहर्षम्) कथं प्रिया मे सागरिका। (इति कण्ठात् पाशमाक्षिप्य)

अलमलमतिमात्रं साहसेनामुना ते
त्वरितमयि विमुञ्चत्वं लतापाशमेनम्।
चलितमपि निरोद्धुं जीवितं जीवितेशे
क्षणमिह मम कण्ठे बाहुपाशं निधेहि ॥ ६४ ॥

[इति बाहुपाशमाक्षिप्य कण्ठे गृहीत्वा स्पर्शसुखमभिनीय विदूषकं प्रति।]

सखे, इयमनभ्रा वृष्टिः।

विदूषकः—भोः एव्वं णेदं। जइ अआलवादावली भविअ ण आआदि देवी वासवदत्ता।

सागरिका—अज्जो, कथमेष भर्ता। यत्सत्यमेनं प्रेक्ष्य पुनरपि मे जीविताभिलाषः संवृत्तः। अथवा। एनं प्रेक्ष्य कृतार्था भूत्वा सुखेनात्मानमुद्बध्य जीवितं परित्यक्ष्यामि। मुञ्चतु मुञ्चतु मां भर्ता। पराधीनः खल्वयं जनो न पुनरीदृशमवसरं मर्तुं प्राप्नोति। त्वमपि देव्या मात्मानमपराधिनं कुरु।

বিদূষকঃ—ভীঃ, এবং ন্বিদম্। যদ্যকালবাতাবলী ভূত্বা নায়াতি দেবী বাসবদত্তা।

সাগ। [রাজাকে দেখিয়া] ওঃ, এ যে নরপতি! [হর্ষের সহিত আত্মগত] সত্যই ইঁহাকে দেখিয়া বাঁচিবার জন্য পুনরায় আমার ইচ্ছা হইতেছে। অথবা ইঁহাকে দেখিয়া কৃতার্থ হইয়া সুখে উদ্বন্ধনে প্রাণত্যাগ করিব। [প্রকাশ্যে] প্রভু, আমাকে ত্যাগ করুন, ত্যাগ করুন, এই ব্যক্তি পরাধীন, মরিবার এরূপ অবসর প্রাপ্ত হইবে না। আপনিও দেবীর নিকট অপরাধী হইবেন না। [পুনর্ব্বার কণ্ঠে রজ্জু সমর্পণ করিতে ইচ্ছা করিল]

রাজা। [অবলোকনপূর্ব্বক সহর্ষে] কে? আমার প্রিয়া সাগরিকা? [কণ্ঠ হইতে বলপূর্ব্বক পাশ গ্রহণ করিয়া] ঈদৃশ অত্যন্ত সাহস করিও না করিও না। এই লতাপাশ শীঘ্র পরিত্যাগ কর। হে জীবিতেশ্বরি; আমার প্রাণ প্রয়াণোদ্যত, তাহাকে নিরুদ্ধ করিবার জন্য তোমার এই বাহুপাশ আমার কণ্ঠে ক্ষণকাল অর্পিত কর। [বলপূর্ব্বক বাহুপাশ গ্রহণ করিয়া স্বকণ্ঠে স্থাপিত করত স্পর্শসুখের অভিনয় করিয়া বিদূষকের প্রতি] সখে, বিনা মেঘে বৃষ্টিপাত।

বিদূ। তাহাই বটে; যদি দেবী বাসবদত্তা অকালবাত্যার ন্যায় উপস্থিত না হন।

Sagar. [*Seeing the king.*] Oh! What! Our lord the king! [*With joy aside.*] Really my longing for living has come back to me on seeing him; or having seen him, I with my desire fulfilled will hang myself and give up my life in happiness. [*Aloud.*] Leave me, leave me, my master! this person is dependent on another, and will dot get again such an opportunity for dying; and thou shalt not make thyself an offender against the queen.

King. [*Marking with attention; joyfully.*] Oh! my love Sagarika.

[*Snatching off the rope from the neck.*]

Away, away, with this rashness of yours. Oh! dear one, cast off this rope of creeper quickly. Place for a moment this chain of your arms, Oh! mistress of my heart, round my neck to arrest fleeting life. [*Taking the arms and placing them on his neck, representing the pleasure of touch, to Bidushaka.*] This is a shower without clouds, my friend.

Bidu. It is quite so. If the queen Vasavadatta do not come like an untimely gust of wind.

साग। 'जीविताभिलाषः' पुनःप्राणधारणेच्छा। 'कृतार्था सफलकामा'। 'सुखेनेति [प्रकृत्यादिभ्यः उपसंख्यानात् तृतीया]। 'पराधीनः' परतन्त्रः परवान् इति यावत् [अध्युत्तरपदाच्चेति खप्रत्ययः]।

राजा। 'आच्छिद्य' आच्छिद्य ; बलादगृहीत्वा इत्यर्थः।

अलमिति। अन्वयः। अमुना ते अतिमात्रं साहसेन अलम् अलम्, अयि एनं लतापाशं त्वं त्वरितं विमुञ्च, (हे) जीवितेशे चलितमपि जीवितं निरोद्धुम् इह मम कण्ठे बाहुपाशं क्षणं निधेहि ॥ ६४ ॥

'अमुना ते अतिमात्रं साहसेन' आत्मव्यापादनात्मकेन 'अलं अलम्' [सम्भ्रमे द्विरुक्तिः। गम्यमानसाधनक्रियापेक्षया करणत्वात् तृतीया]। साहससाध्यं न किञ्चिदस्तीत्यर्थः। 'अयि' प्रिये, 'एनं' [अत्र अन्वादेशस्य न स्फुटत्वं] 'लतापाशं त्वरितं' शीघ्रं 'विमुञ्च' त्यज। [त्वरधातोः क्तः त्वरितमिति क्रियाविशेषणम्। तूर्णमिति रूपान्तरं निपात्यते]। अयि 'जीवितेशे' हे प्राणेश्वरि [ईशधातोः इगुपधालक्षणः कः, स्त्रियां टाप्, तत् सम्बोधने] 'चलितमपि' देहं विहाय प्रयाणार्थं विहितोद्यमं 'जीवितं' मम प्राणान् [चलितमिति आरम्भे क्तः] 'निरोद्धुं' अर्गलयितुं 'इह मम कण्ठे बाहुपाशं' तव बाहुबन्धनं 'क्षणं' 'मुहूर्तं' 'निधेहि' स्थापय। तव भुजयुगले मम कण्ठे स्थापिते सति प्राणानां निर्गमनपथः संरुद्धीभवेत् इति भावः। मामालिङ्ग इति फलितार्थः। एतदेव भङ्ग्यन्तरेणोक्तं [अत्र मालिनीवृत्तम्। लतापाशेन ये प्राणाः निःसार्यन्ते त एव बाहुपाशेन सन्निरुध्यन्ते इति व्याघातः व्यज्यते]। न सन्ति अभ्राणि मेघाः यस्यां सा 'अनभ्रा' 'वृष्टिः' वर्षणं। इयं वृष्टिर्दिवो वीतवलाहकायाः, अतर्कितमिदमुपपन्नमिति भावः।

विदू। 'अकाले' अकाण्डे या 'वातानां आवलिः' श्रेणी सा 'अकालवातावलिः'। वात्यया यथा वर्षप्रतिबन्धः, तथा वासवदत्तागमनेन सागरिकासमागमसुखप्रतिबन्धः।

६४। अयं लतापाशः विमुच्यतां। बाहुपाशः निधीयताम्।

NOTES.

अज्जी—a particle of surprise ; 'अज्जी अज्जइ विस्मये नित्यं स्त्रीभिः प्रयुज्यते'। पुनरपि मे जीविताभिलाषः संवृत्तः—This shows how deep-seated her love for the king is. परित्यक्ष्यामि—परि + त्यज् + लृट् स्यामि। पराधीनः—परस्मिन् अधि इति (see Notes under मदनमहोत्सवपराधीने before sl. 20). अवसर—अव + सृ + अप्, opportunity. मर्त्तुम्—मृ + तुमुन्। देव्याः—सम्बन्धसामान्ये षष्ठी। अपराधिनम्—अपराध + इनि मत्वर्थे। आचिप्य—आङ् + क्षिप् + ल्यप्। अतिमात्रम्—कर्म्म of पतेन (understood) which qualifies साहसेन (अतिमात्रं गतेन साहसेन – rashness which has reached its extremity, of the most daring character); अति एव अतिमात्रं (मयूरव्यंसकादित्वात् नित्यसमासः ; 'मात्रं कार्त्स्न्येऽवधारणे' इत्यमरः)। साहसेन—a rash act (viz. suicide). The साहस technically so called are five, 'मनुष्यमारणं स्तेयं परदाराभिमर्षणं। पारुष्यमनृतञ्चैव साहसं पञ्चधा स्मृतम्'। चलितम्—about to depart, चल + क्त आदि कर्म्मणि। निरोद्धुम्—नि + रुध् + तुमुन् (रुणद्धि, रुन्धे ; रुरोध रुरुधे ; अरौत्सीत् अरुधत् अरुद्ध)। जीवितेशे—you who exercise dominating influence over my life ; ईशा—ईश + क + टाप्। क्षणम् – अत्यसंयोगे रया। निधेहि—नि + धा + लोट् हि। अनभ्रा वृष्टिः—a shower without clouds, 'a windfall', an unexpected piece of good fortune ; वृष्टि वृष् + क्तिन् (वर्षति ; ववर्ष ; अवर्षीत्)। अकालवातावली—विधेय विशेषण of वासवदत्ता ; the विदूषक means to keep up the metaphor in वृष्टि which is often stopped by a sudden storm blowing off the clouds (which, however, are absent in the present case) ; the plain meaning is that वासवदत्ता's presence will prove a most unwelcome interruption.

(ततः प्रविशति वासवदत्ता काञ्चनमाला च)

वासवदत्ता—हञ्जे कञ्चणमाले, तं तहा चरणणिबडिदं अज्जउत्तं अवधीरिअ आअच्छन्तीए मए अदिणिट्ठुरं किदं। ता दाणिं सअं ज्जेव्व गदुअ अज्जउत्तं अणुणइस्सं।

काञ्चनमाला—को अण्णो देवीं वज्जिअ एव्वं भणिदुं जाणादि। वरं सो एव्वदेवो दुज्जणो होदु। ण उण देवी। ता एदु एदु देवी।

(इति परिक्रामतः।)

वासवदत्ता—इञ्जे काञ्चनमालि, तं तथा चरणनिपतितमार्यपुत्रमवधीर्यागच्छन्त्या मयातिनिष्ठुरं कृतम्। तदिदानीं स्वयमेव गत्वार्यपुत्रमनुनेष्यामि।

काञ्चनमाला—कोऽन्यो देवीं वर्जयित्वैवं भणितुं जानाति। वरं स एव देवो दुर्जनो भवतु। न पुनर्देवी। तदेहि तु देवी।

[তাহার পর বাসবদত্তা ও কাঞ্চনমালার প্রবেশ]

বাস। কাঞ্চনমালা, সেইরূপে চরণে পতিত আর্য্যপুত্রকে অবজ্ঞাত করিয়া চলিয়া আসিয়া আমি অতি নিষ্ঠুরের কার্য্য করিয়াছি। এক্ষণে স্বয়ং গমন করিয়া আর্য্যপুত্রের অনুনয় করিব।

কাঞ্চন। দেবী ব্যতিরেকে কে আর এরূপ বলিতে জানে। বরং দেব দুর্জ্জন হউন, কিন্তু দেবী যেন না হন। তবে দেবী আসুন, আসুন। [উভয়ে গমন করিতে লাগিলেন]

[*The enter Vasavadatta and Kanchanmala.*]

Vasav. Oh! Kanchanmala, I have acted very cruelly by coming away, disrespecting my husband fallen at my feet in that manner. I should like to entreat my husband, going myself now.

Kanchan. Who else than the queen knows to say such things! Rather let the king be vile, than the queen. Come, come, therefore, queen. [*Both walk.*]

বাস। [অবধীরयतिस्मुरादिरदन्तः। नित्यसमयोगात् क्त्वोल्यप्] 'অবধীর্য্য'। অবধীরयित्वेति क्वादाचित्कत्वादुपेक्षणीयम्। इतीवधारामवधीर्य्य इति नैषधे, हितवचनमवधीर्य्य इति हितोपदेशे भूरिशः दर्शनात्]।

কাঞ্চন। 'দুর্জ্জনঃ' খলঃ, 'দেব্যা অহিতাচরণাৎ।

NOTES.

অবধীর্য্য—disregarding, অব + ধীর + ল্যপ্ (see Tika). আগচ্ছন্ত্যা

—आङ् + गम् + शतृ + ङीप्। अनुनेष्यामि—entreat. अनु + नी + लृट् स्यामि। दुर्जनः—of improper behaviour. एतु—इ + लोट् तु।

राजा अयि मुग्धे, किमद्यापि मध्यस्थतया वयं विफल-मनोरथाः क्रियामहे।

काञ्चनमाला—(कर्णं दत्त्वा) भट्टिणि जह समीवे एसो भट्टा मन्तेदि तह तक्केमि तुमं ज्जेव्व अणुणेदुं आअच्छदि। ता उबसप्पदु भट्टिणी।

वासवदत्ता—(सहर्षम्) ता अलक्खिदा एव्व पुट्ठदो गदुअ कण्ठे गेह्विअ पसादइस्सं।

विदूषकः—भोदि सागरिए, बीसद्धा भविअ पिअवअस्सं आलावेहि।

वासवदत्ता—(आकर्ण्य सविषादम्) कञ्चणमाले कधं सा सागरिआवि एत्थ एव्व चिट्ठदि। ता सुणह्मदाव। पच्छा उबसपिस्सं। (इति तथा करोति।)

काञ्चनमाला—भर्वि, यथा समीप एष भर्ता मन्त्रयते तथा तर्कयामि त्वामेवानुनेतुमागच्छति। तदुपसर्पतु भर्त्री।

वासवदत्ता—तदलक्षितैव पृष्ठतो गत्वा कण्ठे गृहीत्वा प्रसादयिष्यामि।

विदूषकः—भवति सागरिके, विश्रब्धा भूत्वा प्रियवयस्यमालप।

वासवदत्ता। काञ्चनमाले, कथं सा सागरिकाप्यत्रैव तिष्ठति। तच्छृणमस्तावत्। पश्चादुपसर्पिष्यामि।

রাজা। অয়ি মুগ্ধে, এখনও উদাসীন হইয়া আমার মনোরথ বিফল করিতেছ কেন?

কাঞ্চন। [কাণ পাতিয়া] দেবি, সমীপে রাজা যখন কথা কহিতেছেন তখন মনে হয় আপনারই অনুনয় করিবার জন্য আসিতেছেন; অতএব দেবী অগ্রসর হইয়া সমীপে গমন করুন।

বাস। [হর্ষের সহিত] অলক্ষিত হইয়া পশ্চাদ্দিক হইতে গমন করিয়া কণ্ঠগ্রহণপূর্ব্বক প্রসন্ন করিব।

বিদূ। সাগরিকা, বিশ্রব্ধ হইয়া প্রিয় বয়স্যের সহিত আলাপ কর।

বাস। [শ্রবণ করিয়া বিষণ্ণ হইয়া] কাঞ্চনমালা, সেই সাগরিকাও যে-এখানে রহিয়াছে; তবে শোনা যাউক, পরে সমীপে যাইব। [সেইরূপ করিলেন]

King. Oh you charming one, why with your indifference do you make us even now fruitless in our wishes?

Kanchan. [*Lending her ear.*] Oh! mistress, as the king speaks close at hand, I believe he comes to propitiate you. Therefore, advance, my mistress.

Vasav. [*Joyfully.*] I will please him by embracing him round the neck from behind, going unseen.

Bidu. Lady Sagarika, converse with my dear friend with confidence.

Vasav. [*Listening, sorrofully.*] Oh! Kanchanmala! what! that Sagarika too is here. Let us listen, therefore; and then we will advance afterwards. [*Does so.*]

राजा। 'मध्यस्था' उदासीना तस्याः भावः 'मध्यस्थता' तया [हेतौ तृतीया]।

NOTES.

मुग्धे—Oh charming one, मुह + क्त + टाप्। मध्यस्थतया—मध्ये तिष्ठति या सा मध्यस्था, मध्य + स्था + क (by 'सुपिस्थः'): also see Tika; by being indifferent. क्रियामहे—कृ + लट् महे कर्म्मणि। विफलमनोरथाः क्रियामहे—are defeated in our purpose. अनुनेतुम्—अनु + नी + तुमुन्। अलक्षिता—unobserved, नञ् + लक्ष + क्त कर्म्मणि + टाप्। पृष्ठतः गत्वा—this is to cause surprise; पृष्ठतः—पृष्ठ + सप्तम्यां तसिः। उपसर्पिष्यामि—उप + सृप् + लृट् स्यामि।

सागरिका—भट्टा किं एदिणा अलीअदाक्खिण्णेण जीविदादोवि अधिअवल्लहाए देवीए पुणोवि अत्ताणअं अवराहिणं किं करेसि।

राजा—अयि, मिथ्यावादिनो खल्वसि। कुतः।

श्वासोत्कम्पिनि कम्पितं कुचयुगे मौने प्रियं भाषितं
वक्त्रेऽस्याः कुटिलीकृतभ्रुवि तथा यातं मया पादयोः।
इत्थं नः सहजाभिजात्यजनिता सेवैव देव्याः परं
प्रेमाबन्धविवर्धिताधिकरसा प्रीतिस्तु या सा त्वयि॥ ६५॥

सागरिका—भर्तः, किमेतेनालीकदाक्षिण्येन जीवितादप्यधिकवल्लभाया देव्याः पुनरप्यात्मानमपराधिनं किं करोषि।

সাগ। প্রভো, এই অলীক দাক্ষিণ্যে প্রয়োজন কি? প্রাণাপেক্ষা প্রিয়তর দেবীর নিকট পুনরায় আপনাকে অপরাধী কেন করিতেছেন?

রাজা। অয়ি, তুমি নিশ্চয়ই মিথ্যা বলিতেছ। কারণ—

দেবীর কুচযুগল শ্বাসে উৎকম্পিত হইলে আমিও কম্পিত হইয়াছি, তিনি মৌনাবলম্বন করিলে, আমি প্রিয় বাক্য বলিয়াছি; তাঁহার আনন ভ্রূভঙ্গে কুটীল হইলে আমি তাঁহার চরণে নিপতিত হইয়াছি। এইরূপে বংশানুরূপ স্বাভাবিক মর্য্যাদানুরোধে দেবীর সেবা করিয়াছি। প্রণয়বন্ধনহেতু বর্দ্ধিতানুরাগ যে ভালবাসা সে কেবল তোমারই প্রতি।

Sagar. What is the good of this false kindness, my master! Why do you make yourself again an offender against the queen dearer than your life!

King. You are a liar, indeed! For the pair of her breasts shaking on account of sigh, I shivered. She being silent I spoke flattering words. And the eye-brows in her face being rendered crooked (with frowns), I fell at her feet. Thus was (shown) our mark of respect for the queen, due to our natural nobleness of birth; but real love in which there is regard strengthened by vehement affection is indeed for you.

साग। 'अलीकं' असत्यं 'दाक्षिण्य'' छन्दानुवर्त्तनम् इति 'अलीकदाक्षिण्यं'। अपरमार्थभूतं इदं केवलं चाटुवचनमेव इत्यर्थः। 'तेन' गम्यमानक्रियापेक्षया करणत्वात् तृतीया। 'जीवितादि'ति निकृष्टादेकोत्कर्षे इति पञ्चमी।

राजा। 'मिथ्या' मृषा 'वदितु'' शीलमस्याः इति 'मिथ्यावादिनी'। 'खल्वि'ति निश्चये।

श्वासेति। अन्वयः। अस्याः कुचयुगे श्वासोत्कम्पिनि (सति मया) कम्पितम्; मौने (सति मया) प्रियं भाषितम्; तथा वक्त्रे कुटिलीकृतभ्रुवि मया पादयो यातम्। इत्थं दैव्याः नः परं सहजाभिजात्यजनिता सेवा एव (वर्त्तते), प्रेमावन्धविवर्द्धिताधिकरसा प्रीतिः तु या सा त्वयि (वर्त्तते)॥ ६५॥

'अस्याः' दैव्याः वासवदत्तायाः 'कुचयुगे' स्तनयुगले 'श्वासेन' कोपात् शोकात् वा दीर्घश्वासेन हेतुना 'उत्कम्पिनि' अनुवद्धकम्पे सति, मयापि 'कम्पितं'; 'मौने' दैव्यां जोषं स्थितायां मया 'प्रियं भाषितं'; कोपशान्तये चाटुवचनं सप्रश्रयमुदीरितं; 'तथा' 'वक्त्रे' 'कुटिलीकृते' क्रोधात् वक्त्रभावमापादिते 'भ्रुवौ' यत्र तत् 'कुटिलीकृतभ्रु' तस्मिन्, [ह्रस्वः प्रातिपदिकस्येति, नपुंसके ह्रस्वत्वं, ततः तृतीयादिषु भाषितपुंस्क पुंवद्गालवस्य इति पुम्वद्भावविकल्पे इकोऽचिविभक्तौ इति नुम्। पुम्वद्भावपक्षे कुटिलीकृतभ्रुवि]; भ्रूभङ्गदुष्प्रेक्षे तदानने जाते सति इत्यर्थः 'मया पादयोः यातं' तस्याः चरणयोः पतितं। 'इत्थं' एभिः प्रकारैः 'दैव्याः' सम्बन्धे 'नः' अस्माकं [अस्मदोद्वयोरिति बहुत्वम्] 'परं' केवलं [क्लीवन्तु केवले इति मेदिनी] 'सहजं' यत् 'आभिजात्यं' [अभिजातस्य भावः इति ष्यञ्] नैसर्गिकं यत् महाकुलसम्भूतत्वानुरूपं औदार्यं तेन 'जनिता' 'सेवा एव' नतु प्रणयनिबन्धना-रतिः। 'प्रेम्णः आबन्धेन' विवर्द्धितः अधिकः रसः' यस्यां सा 'प्रेमाबन्धविवर्द्धिताधि-करसा' भावबन्धनप्रणयसमुत्पादितानुरागा 'प्रीतिः रतिः 'तु या सा त्वयि'। त्वय्येव मे अनुरागः, वासवदत्तायां तु शिथिलसौहृदं दाक्षिण्यानुवर्त्तनम् इत्यर्थः। [शार्दूलविक्रीडितं वृत्तम्]।

६५। अहं कम्पितवान्, प्रियं भाषितवान् पादयोः यातवान्। सहजाभि-जात्यजनितया सेवया एव भूयते। प्रेमावन्धविवर्द्धिताधिकरसया यया प्रीत्या भूयते तया त्वयि भूयते।

NOTES.

एतेन अलीकदाक्षिण्येन—this loving kindness on your part which cannot but be hollow or insincere. दाक्षिण्य—दक्षिण + ष्यञ्। मिथ्यावादिनी—मिथ्या + वद + णिनि + ङीप्; in calling the tenderness

with which I regard you hollow or insincere, you say what is false. त्रास—त्रस् + घञ्; उत्कम्पिनि—साधु उत्कम्पते इति उत्कम्पि, उद् + कम्प + णिनि साधुकारिणि। कम्पितम्—subject मया understood. कुचयुगे—भावाधिकरणे ७मी। मौने—भावाधिकरणे ७मी, मुनि + अण्; on her being reserved in speech. भाषितम्—subject मया understood, भाष + क्त कर्म्मणि। वक्त्रे—भावाधिकरणे ७मी, वच् + त्र। कुटिलीकृतभ्रु णि—The adjective base कुटिलीकृतभ्रु qualifies the neuter noun मुख। Hence the long vowel ऊ of भ्रू is shortened into उ by the rule ऊस्त्री नपुंसके। Then in the locative singular the augment नुम् is ordered by the rule इकोऽचि विभक्तौ। According to Galaba such feminine bases as have been transformed into the neuter gender in the बहुव्रीहि compound may be declined like the corresponding masculine base in the विभक्ति beginning with a vowel excepting the विभक्ति's of the first and second cases. Hence the optional form of कुटिलीकृतभ्रु णि will be कुटिलीकृतभ्रु वि। मया पादयोः यातम्—I have fallen at her feet. सहजाभिजातजनिता—Qual. सेवा; सहज—सह + जन् + ड; अभिजात्य—अभि + जात + ष्यञ्; जनिता—जन् + णिच् + क्त कर्म्मणि + टाप्; prompted by the civility naturally arising from high birth. सेवा—attention or devotion, subject of वर्त्तते understood. देव्याः—सम्बन्धसामान्ये षष्ठी। प्रेमावन्ध &c.—Qual. प्रीतिः; प्रेमन्—प्रिय + इमनिच्; आवन्ध—आ + वन्ध + घञ्; विवर्द्धित—वि + वर्द्धि (वृध + णिच) + क्त कर्म्मणि; (real love) in which the strong attachment to each other is further strengthened by affectionate feelings duly cherished (or by such feelings being deep and intense.)

वासवदत्ता—(उपसृत्य सरोषम्) अज्जउत्त, सरिसं। अज्जउत्त, सरिसं एदं।

राजा—(दृष्ट्वा सवैलक्ष्यम्) देवि, न खल्वकारणे मामु-

पालब्धुमर्हसि। त्वामेव मत्वा वेषसादृश्याद्विप्रलब्धा वयमिहागताः। तत्क्षम्यताम्। (इति पादयोः पतति।)

वासवदत्ता—(सरोषम्) अज्जउत्त उट्ठेहि उट्ठेहि। किं अज्जबि सहजाभिजादाए सेवाए दुक्खं अणुभवीअदि।

राजा—(स्वगतम्) किमेतदपि श्रुतं देव्या। तत्सर्वथा देवीप्रसादनोपायं प्रति निराशीभूताः स्मः। (इत्यधोमुखस्तिष्ठति।)

वासवदत्ता—आर्यपुत्र, सदृशम्। आर्यपुत्र, सदृशमेतत्।

वासवदत्ता—आर्यपुत्र, उत्तिष्ठोत्तिष्ठ। किमद्यापि सहजाभिजातया सेवया दुःखमनुभूयते।

বাস। [অগ্রসর হইয়া সরোষে] আর্য্যপুত্র, এ উপযুক্তই বটে।

রাজা। [অবলোকন করিয়া লজ্জিতভাবে] দেবি, অকারণে আমাকে তিরস্কার করা উচিত নহে। বেশসাদৃশ্যহেতু প্রতারিত হইয়া তোমাকে মনে করিয়া আমি এখানে আসিয়াছি। অতএব ক্ষমা কর [চরণে পতিত হইলেন]

বাস। আর্য্যপুত্র, উঠুন উঠুন। এখনও বংশানুরূপ মর্য্যাদানুরোধে সেবা করিয়া দুঃখানুভব কেন করেন?

রাজা। [স্বগত] দেবী ইহাও শুনিয়াছেন। দেবীকে প্রসন্ন করিবার বিষয়ে আমি সকল প্রকারে নিরাশ হইলাম। [অধোমুখে রহিলেন]

Vasav. [*Advancing with anger.*] It is quite proper, my husband.

King. [*Looking, confounded with shame.*] It does not behove you, my queen, to reproach me without cause. We have come here taking her to be your own self, being misled by the similarity of dress. Forgive me, therefore. [*Falls at her feet.*]

Vasav. [*Angrily.*] Get up, my husband. Why do you feel inconvenience by showing even now natural and noble marks of respect?

King. [*Aside.*] This too has been heard by the queen; then

I have become utterly hopless about the means of propitiating the queen. [*Sits with his face downcast.*]

राजा । 'अकारणे' निमित्ताभावे सति । 'उपालम्भुं' तिरस्कर्त्तुं । 'वेशस्य' परिच्छदस्य 'सादृश्यं' तुल्यत्वं तस्मात् हेतोः 'विप्रलब्धाः' प्रतारिताः । 'चम्यताम्' इति [भावे लोट्] ।

वास । 'सहजा अभिजाता' उदारा च इति 'सहजाभिजाता' तया, स्वाभाविक्या अनया उदारया 'सेवया' हेतुना किमर्थं दुःखमनुभवसि । सहजाभिजातेति राज्ञः वचनस्य अनुवादः ।

राजा । निर्गता आशा यस्मात् स 'निराशः', अनिराशः निराशः भूतः इति 'निराशीभूतः' [अस्य च्वौ इति ईत्वम्] । अधोगतं मुखं यस्य सः 'अधोमुखः' ।

NOTES.

उपालम्भुम्—to remonstrate with. उप + आ + लभ् + तुमुन् । सादृश्य —सदृश + ष्यञ् । विप्रलब्धा—deceived, misled, वि + प्र + लभ् + क्त । सहजाभिजातया सेवया—वासवदत्ता employs very nearly the same words as are used by the king in sl. 65, making him feel that the course of his 'true-love' will not be allowed to run smooth.

विदूषकः—भोदि तुमं किल अत्ताणअं उव्वन्धिअ वाबादेसित्ति वेससारिस्समोहिदेण मए पिअवअस्सो एत्थ आणीदो । जइ मम वअणं ण पत्तिआअसि ता पेक्ख इमं लदापासं । (इति लतापाशं दर्शयति) ।

वासवदत्ता—(सकोपम्) हञ्जे कञ्चणमाले, एदेण एव्व लदापासेण बन्धिअ गेहु एणं बह्मणं । दुब्बिणीदकस्सआं अ अग्गदो करेहि ।

काञ्चनमाला—जं देवी आणवेदित्ति । (लतापाशेन वसन्तकं गले बद्ध्वा ताड़यति ।) हदास । अणुभव दाव अत्तणो

अविणअस्स फलं। देवीए दुव्वअणेण कडुइदाइं सोत्ताइंत्ति सुमरेहि तं वअणं। साअरिए, तुमंपि अग्गदो होहि।

सागरिका—(स्वगतम्) अविदपुस्साए मए मरिदुंबि अत्तणो इच्छाए ण पारिदं।

विदूषकः—(सविषादम्) भो वअस्स सुमरेहि मं अणाधं देवीए बन्धणादो विवज्जन्तं। (इति राजानमालोकयति।)

(वासवदत्ता राजानमालोकयन्तीं सागरिकां वसन्तकं च गृहीत्वा काञ्चनमालया सह निष्क्रान्ता।)

विदूषकः—भवति त्वं क्लिलात्मानमुद्बध्य विपद्यस इति वेषसादृश्यमोहितेन मया प्रियवयस्योऽत्रानीतः। यदि मम वचनं न प्रत्येषि तत्प्रेक्षस्वेमं लतापाशम्।

वासवदत्ता—हञ्जे काञ्चनमाले, एतेनैव लतापाशेन बद्ध्वा गृहाणैनं ब्राह्मणम्। दुर्विनीतकन्यकां चाग्रतः कुरु।

काञ्चनमाला—यद्देव्याज्ञापयतीति। हताश, अनुभव तावदात्मनोऽविनयस्य फलम्। देव्या दुर्वचनेन कटूकृतानि श्रोत्राणीति स्मर तद्वचनम्। सागरिके, त्वमप्यग्रतो भव।

सागरिका—अकृतपुण्यया मया मर्तुमप्यात्मन इच्छया न पारितम्।

विदूषकः—भो वयस्य, स्मर मामनाथं देव्या बन्धनादिपद्यमानम्।

বিদূ। দেবি, "আপনি উদ্বন্ধনে আত্মহত্যা করিতেছেন," বেশের সাদৃশ্য হেতু এই ভ্রমে পতিত হইয়া আমি প্রিয়বয়স্যকে এখানে আনিয়াছি। যদি আমার বাক্যে বিশ্বাস না করেন, এই লতাপাশ দেখুন। [লতাপাশ প্রদর্শন করিল]

বাস। [কোপের সহিত] কাঞ্চনমালা, এই লতাপাশে বন্ধন করিয়া এই ব্রাহ্মণকে সঙ্গে করিয়া লও। আর এই দুর্ব্বিনীত কন্যাকে অগ্রে করিয়া লইয়া চল।

কাঞ্চন। দেবী যাহা আদেশ করেন। [লতাপাশ বসন্তকের গলে বন্ধন করিয়া তাড়না করিতে লাগিল] হতভাগ্য, আপনার অবিনয়ের ফল ভোগ কর। "দেবীর দুর্ব্বচনে কর্ণ কটু হইয়া গিয়াছে" সেই বচন স্মরণ কর। সাগরিকা, অগ্রে চল।

সাগ। [স্বগত] পাপিনী আমি, স্বেচ্ছায় মরিতেও পারিলাম না।

বিদূ। [বিষাদের সহিত] বয়স্য, দেবীর বন্ধনে আমি ম্রিয়মাণ, অসহায় আমাকে স্মরণ করিবেন। [রাজার দিকে দৃষ্টিপাত করিল]

[বাসবদত্তা রাজার প্রতি দৃষ্টিনিক্ষেপকারিণী সাগরিকা ও বসন্তককে লইয়া কাঞ্চনমালার সহিত নিষ্ক্রান্ত]

Bidu. Lady, befooled by the similarity of dress, I thought that you were committing suicide by hanging yourself, and brought my dear friend here. If you don't believe my words, look here at the rope of creepers. [*Shows the rope of creepers.*]

Vasav. [*With anger.*] Oh ! Kanchanmala, take (along with us) this Brahmin, tying him with this rope of creepers ; and lead this impertinent and naughty girl before.

Kanchan. As your Majesty commands. [*Tying Basantaka round the neck with the rope of creepers, strikes him.*] Feel the consequence, you rogue, of your own impudence and wickedness, "the ears teased by the foul words of the queen." Move you in front, Sagarika.

Sagar. [*Aside*]. A miserable wretch as I am, I have not been able to die even at my own will.

Bidu. [*With sorrow.*] Oh ! my friend ! Remember me, helpless, and dying from this bondage of the queen. [*Looks at the king.*]

[*Exit Vasavadatta along with Kanchanmala taking Basantaka and Sagarika looking at the king.*]

বিदू। 'मोहितेन' विप्रलब्धेन। 'प्रत्येषि' वाक्ये यदि न विश्वसिषि।

वास। 'दुर्व्विनीता' दुष्टा अनुचितप्रवृत्ता इत्यर्थः 'कन्यका' इति 'दुर्व्विनीत-कन्यका' तां [कुत्सायां कन्]। 'न चिपकादीनां' इति कात्पूर्व्वस्य अकारस्य न इत्वम्]।

काञ्चन। 'अविनयस्य' दुःशीलतायाः।

साग। न कृतं पुण्यं यया सा 'अकृतपुण्या' तया ; पापया।

NOTES.

मोहितेन—मुह + णिच् + क्त कर्म्मणि। प्रत्येषि—प्रति + इ + लट् सि।

गृह्णाण—गृह + लोट् हि। दुर्विनीतकन्यकाम्—immodest girl ; कन्यका—कन्या + कन् कुत्सार्थे (the form is not कन्यिका by 'चिपकादीनां च ;' चिपका, भ्रुवका, कन्यका and चटका)। ताड़यति—strikes, तड़ + स्वार्थे णिच् + लट् ति। अकृतपुण्यया &c. Death would have put an end to my misery, and thus indicated the previous acquisition of merit ; पुण्य – पू + यत् (ण comes in and ऊ of पू becomes short ; 'पूञो षण् णुक् ह्रस्वश्च')। विपद्यमानम्—dying, वि + पद + शानच्।

राजा—(सखेदम्) कष्टं भोः कष्टम्।

किं देव्याः कृतदीर्घरोषमुषितस्निग्धस्मितं तन्मुखं
त्रस्तां सागरिकां सुसंभृतरुषा संतर्ज्यमानां तथा।
बद्ध्वा नीतमितो वसन्तकमहं किं चिन्तयामीत्यहो
सर्वाकारकृतव्यथः क्षणमपि प्राप्नोमि नो निर्वृतिम् ॥ ६६ ॥

तत्किमिदानीमिह स्थितेन प्रयोजनम्। देवीमेव प्रसादयितुमभ्यन्तरं प्रविशामि।

(इति निष्क्रान्ताः सर्वे।)

इति संकेतो नाम तृतीयोऽङ्कः।

রাজা। [খেদের সহিত] অহো, কষ্ট! দীর্ঘরোষহেতু স্নিগ্ধহাস্যশূন্য দেবীর সেই মুখ স্মরণ করিব, কিংবা প্রবৃদ্ধ কোপে তিনি যাহার প্রতি তর্জ্জন ও কটুবাক্য বলিতেছেন সেই সাগরিকাকে স্মরণ করিব। অথবা বন্ধনপূর্ব্বক যাহাকে এ স্থান হইতে লইয়া গেলেন সেই বিদূষককে স্মরণ করিব। সকলেরই আকারে আমার হৃদয়ে ব্যথা জন্মিয়াছে। মুহূর্ত্তের জন্যও সুখানুভব করিতে পারিতেছি না।

[সকলে নিষ্ক্রান্ত]

সঙ্কেতনামক তৃতীয় অঙ্ক সমাপ্ত।

King. [*With grief.*] Woe ! Oh ! woe !

Shall I think of that face of the queen robbed of its sweet smile by protracted anger ; or of the terrified Sagarika being reproached

by the queen with her anger accumulated, or of Basantaka taken away from hence, after being bound? Alas! Grieved by the appearance of all, I don't find comfort or ease even for a moment. What is the good of staying here now? I will enter the inner apartment to propitiate the queen.

[*Exeunt omnes* :]

The end of the third Act, named Appointment.

राजा। किमिति। अन्वयः। कृतदीर्घरोषमुषितस्निग्धस्मितं देव्याः तत् मुखं किम् (अहं चिन्तयामि), सुसंभृतरुषा (देव्या) तथा सन्तर्ज्यमानां त्रस्तां सागरिकां (किमहं चिन्तयामि), वद्धा इतः नीतं वसन्तकं किमहं चिन्तयामि इति अहो सर्व्वाकारकृतव्यथः (अहं) क्षणमपि निर्वृतिं नो प्राप्नोमि ॥ ६६ ॥

दीर्घः व्यापी यः रोषः स 'दीर्घरोषः', कृतेन दीर्घरोषेण मुषितं' चोरितं 'स्निग्ध' प्रीतिपूर्णं 'स्मितं' इषद्धसितं यस्य तत् कृतदीर्घरोषमुषितस्निग्धस्मितं' सञ्चितकोपवशात् निःस्नेहं हास्यशून्यं च 'देव्याः' वासवदत्तायाः 'तत्' अनुभवविषयं, [अनुभूतार्थत्वात् तच्छब्दस्य निराकाङ्क्षतया न यच्छब्दोपादानं] 'मुखं किं' स्मरामि, अथवा 'सुसंभृता' समाहृता 'रुट्' क्रोधः यस्याः तया 'सुसंभृतरुषा पुञ्जीभूतकोपया तया देव्या 'तथा' 'सन्तर्ज्यमानां' [तर्ज्जयतेः कर्म्मणि शानच्] अधिक्षिप्यमानां 'त्रस्तां' भीतां 'सागरिकां' किंवा स्मरामि ; तस्याः शोचनीयां दशां किमालोचयामि ; किंवा 'वद्धा' लतापाशेन नद्धा 'इतः' अस्मात् स्थानात् 'नीतं' अन्तःपुरं प्रापितं प्रियसुहृदं 'वसन्तकं' 'किम् अहं चिन्तयामि' स्मरामि ? 'इति' इत्थं, 'अहो' इति खेदे अव्ययम्, 'सर्व्वेषां' सागरिकाप्रमुखाणां 'आकारैः' तादृशीभिः अवस्थाभिः 'कृता' जनिता 'व्यथा' मर्म्मपीड़ा यस्य स 'सर्व्वाकारकृतव्यथः' अहं 'क्षणं' मुहूर्त्तमपि 'निर्वृतिं' सुखं 'न' प्राप्नोमि' न लभे [निर्वृतिः स्वस्थितावस्त गमने च सुखे स्त्रियामिति मेदिनी] सर्व्वेषामेव दशापर्य्यालोचनया आकुलं मे मनः मुहूर्त्तमपि धृतिं न धत्ते। [शार्द्दूलविक्रीड़ितं वृत्तम्]।

'इह' अत्र 'स्थितेन' अवस्थानेन [नपुंसके भावे क्तः] गम्यमानक्रियापेक्षया करणत्वात् तृतीया]। यद्वा 'इह स्थितेन' मया 'किं प्रयोजनं' कार्य्यं निष्पाद्यते इति शेषः।

इति रत्नावलीव्याख्यायां रत्नप्रभायां सङ्केतीनाम तृतीयः अङ्कः समाप्तः।

६६। देव्याः तन्मुखं सन्तर्ज्यमाना त्रस्ता सागरिका, नीतः वसन्तकः किं मया चिन्त्यते, सर्व्वाकारकृतव्यथेन मया निर्वृतिः न प्राप्यते।

NOTES.

सखेदम्—sorrowfully; खेद—खिद्+घञ् (खिद्यते; चिखिदे; अखित्त; also रुधादि—खिन्ते)। कृतदीर्घ &c.—Qual. मुखम्; मुषित—taken away, stolen; मुष+क्त कर्म्मणि (मुष्णाति in लट्); स्निग्ध—स्निह्+क्त (स्निह्यति; स्निग्धः; अस्निहत्)। तत् मुखम्—the face which I well imagine; hence तद् is used without यद्, cf. '*That* commodious building' in news-paper advertisements. त्रस्ताम्—afraid, त्रस्+क्त कर्त्तरि+टाप् (त्रस्यति त्रसति; तत्रास, तत्रसतुः त्रेसतुः etc.). सुसंभृतरुषा—Qual. देव्या (understood) which is the subject of the क्रिया in सन्तर्ज्यमानाम्; संभृत—सं+भृ+क्त; रुष्—रुष्+क्विप्; cf. अन्तर्गूढ़कोपसम्भारायां below sl. 50. सन्तर्ज्यमानाम्—Qual. सागरिकाम् which is also the कर्म्म of the क्रिया in it; सम्+तर्ज्+शानच् कर्म्मणि+टाप्; being chidden. वत्सा—वन्स+क्वाच्; it goes with the complete verb नीतम् of which the subject is देव्या understood. सर्वाकारकृतव्यथः—Qual. अहम् (understood), pained by the appearance of all; आकार—आ+कृ+घञ्; व्यथा—व्यथ्+अङ् (व्यथते; विव्यथे; अव्यथिष्ट)। चणम्—अत्यन्तसंयोगे २या। नो—not, see sl. 46. निर्वृतिम्—ease, निर्+वृ+क्ति (निर्वृतिः=सुस्थितिः, सुखम्)। प्रयोजनम्—प्र+युज्+ल्युट् करणे।

प्रवेशकः ।

Summary.—प्रवेशक informs us of the release of the विदूषक from confinement, of the disappearance of सागरिका attended by the rumour caused to be spread by the queen that she has sent her away to Ujjaini, of her having left a costly jewel necklace with सुसंगता to make gift of to a Brahmana and of the receipt by the विदूषक from सुसंगता of this necklace proclaiming सागरिका's high birth.

(ततः प्रविशति रत्नमालामादाय सास्रा सुसंगता ।)

सुसंगता—(सकरुणं निश्वस्य) हा पिअसहि सागरिए, हा लज्जालुए, हा सहीजणवच्छले, हा उदारसीले, हा सोम्मदंसणे, कहिं गदासि । देहि मे पडिवअणं । (इति रोदिति । ऊर्द्ध्वमवलोक्य निश्वस्य च) हंहो देव्वहदअ, अकरुण, असामासरूवसोहा तादिसी तुए जइ णिम्मिदा ता कीस उण ईदिसं अवत्थन्तरं पाविदा । इयं च रअणमाला जीविदणिरासाए ताए कस्सवि बह्मणस्स हत्थे पडिवादेसुत्ति भणिअ मम हत्थे समप्पिदा । ता जाव कंपि बह्मणं असेसामि । (नेपथ्याभिमुखमवलोक्य) अए, कहं एसो क्खु बह्मणो वसन्तओ इध एव्व आअच्छदि । ता इमस्सिं एव्व पडिवादइस्सं ।

सुसंगता—हा प्रियसखि सागरिके, हा लज्जालुके, हा सखीजनवत्सले, हा उदारशीले, हा सौम्यदर्शने, कुत्र गतासि । देहि मे प्रतिवचनम् । हंहो दैवहतक, अकरुण, असामान्यरूपशोभा तादृशी त्वया यदि निर्मिता तत्कस्मात्पुनरीदृशमवस्थान्तरं प्रापिता । इयं च रत्नमाला जीवितनिराशया तया कस्यापि

ব্রাহ্মণস্য হস্তে প্রতিপাদয়েতি ভণিত্বা মম হস্তে সমর্পিতা। তদ্যাবৎকমপি ব্রাহ্মণমন্বিষ্যামি। অয়ে, কথমেষ খলু ব্রাহ্মণো বসন্তক ইহৈবাগচ্ছতি। তদস্মা এব প্রতিপাদয়িষ্যামি।

[রত্নমালা গ্রহণপূর্ব্বক কান্দিতে কান্দিতে সুসঙ্গতার প্রবেশ]

সুসঙ্গতা। [শোকের সহিত নিশ্বাস ত্যাগ করিয়া] হা প্রিয়সখি, সাগরিকা, হা লজ্জাশীলে,: হা সখীজনবৎসলে, হা উদারস্বভাবা, হা সুন্দরদর্শনা তুমি কোথায় গেলে? আমার বাক্যের উত্তর দাও। [কান্দিতে লাগিল] [উর্দ্ধদিকে দৃষ্টিপাত করিয়া নিশ্বাসত্যাগপূর্ব্বক] হা নিষ্ঠুর পোড়া বিধি, যদি সেই অসামান্য রূপশোভা নির্ম্মাণই করিয়াছিলে, তবে কেন তাহার এ অবস্থান্তর ঘটাইলে? সেই সাগরিকা জীবনে নিরাশ হইয়া, "এই রত্নমালা কোন ব্রাহ্মণের হস্তে দান ক'রো," এই কথা বলিয়া আমার হস্তে সমর্পণ করিয়াছিল; এখন কোন একজন ব্রাহ্মণকে অন্বেষণ করি। [নেপথ্যের দিকে অবলোকন করিয়া] এই যে ব্রাহ্মণ বসন্তক এই দিকে আসিতেছে; তবে ইহাকেই দান করি।

[*Then enter Susangata weeping and taking a string of gems.*]

Susang. [*Sighing wofully.*] Oh! my dear friend Sagarika, Oh! thou bashfull one, Oh thou affectionate towards friends, Oh! thou of a noble nature, Oh! thou of a beautiful appearance! Where art thou gone? Give me an answer. [*Weeps.*] [*Looking upwards and sighing.*] Oh! you pitiless fate, you cruel one, when you created such a woman of extraordinary beauty and loveliness, why did you then make her subject to such a change of condition? Despairing of life, she put this string of gems into my hands, saying that it might be given away to any Brahmin. I will seek, therefore, some Brahmin. [*Looking towards the green room*] Oh! There comes indeed the Brahmin Basantaka this way. I will give it to him.

সুসং। 'লজ্জালুকে' লজ্জাশীলে [স্পৃহিগৃহিপত্যাদিসূত্রে লজ্জধাতোঃ অয়হণাত্ নাব আলুচ্প্রত্যয়ঃ বক্তুং শক্যতে। অস্য ব্যুৎপত্তিপক্ষে কৃপাল্বাদিবৎ প্রতিবিধানং কর্ত্তব্যম্। কৃপাং লাতি ইতি লাতেঃ মৃগয়্বাদিত্বাৎ কুঃ। ইতি তত্ত্ববোধিনী। অত্রাপি লজ্জাং লাতি গৃহ্ণাতি ইতি লজ্জালুঃ লাতেঃ ঔণাদিকঃ কুঃ]। 'সখীজনেষু

वत्सला' स्नेहवती इति 'सखीजनवत्सला,' तत्सम्बुद्धौ। 'उदारं' महत् 'शीलं' स्वभावः यस्याः सा 'उदारशीला'। [उदारो दातृमहतोः इत्यमरः]। 'सौम्यं' सुन्दरं 'दर्शनं' आकृतिः यस्याः सा 'सौम्यदर्शना'। 'हंहो' इति सम्बोधने अव्ययम्। 'दैवहतक,' कुत्सितदैव इत्यर्थः [कुत्सितानि कुत्सनैः इति तत् पुरुषसमासः। कुत्सावाचिनः हतशब्दस्य परनिपातः। विशेष्यस्य पूर्वनिपातार्थमयमारम्भः]। 'नास्ति करुणा' कृपा यस्य तत् 'अकरुणं' निष्ठुरं। तत् सम्बोधने। 'रूपस्य शोभा' इति 'रूपशोभा,' 'असामान्या' लोकोत्तरा 'रूपशोभा' यस्याः सा 'असामान्यरूपशोभा'। 'यद्वा 'रूपञ्च शोभा' च इति 'रूपशोभे' 'असामान्ये रूपशोभे' यस्याः सा। 'अन्या अवस्था' इति 'अवस्थान्तरम्' [मयूरव्यंसकादयश्चेति निपातनात् समासः]। निर्गता आशा यस्याः सा 'निराशा,' 'जीविते निराशा' इति 'जीवितनिराशा' तया। 'प्रतिपादयिष्यामि' अर्पयिष्यामि।

NOTES.

आदाय—आ + दा + ल्यप् (दा with आ becomes आत्मनेपदी except when it means 'to open the mouth', as विद्याम् आदत्ते but मुखं व्याददाति, by 'आङो दोऽनास्यविहरणे')। लज्जालुके—The root लज्ज is not included within the cases of roots which take the affix आलुच्। लज्जालु should be derived from the root ला to take, with the उणादि affix कु लज्जां लाति इति लज्जालुः। This is the view held by the author of the Tattwabodhini. वत्सले—वत्स + लच् + टाप् ('वत्सांसाभ्यां कामबले')। उदार—उद् + आ + रा + क। सौम्यदर्शने—सोम इव इति सौम्यम्, सोम + यत्; सौम्यम् एव इति सौम्यं सौम्य + अण् स्वार्थे। हंहो दैवहतक—you accursed destiny; for the समास in दैवहतक see Tika; दैव—दैव + अण्; हत एव हतकः, हत + कन् स्वार्थे। निर्मिता निर् + मा + क्त कर्मणि + टाप्। अवस्थान्तरम्—see Tika; the समास is सुप्सुपा according to Mallinatha. प्रापिता—प्र + आप् + णिच् + क्त कर्मणि + टाप्; it agrees with the कर्म 'सा' which was the subject in the primitive form of the verb; अवस्थान्तरम् is in the २या

विभक्ति being also the कर्म्म of the primitive verb ; आप् is a गत्यर्थ root (सा अवस्थान्तरं प्राप्तवती ; त्वं तां अवस्थान्तरं प्रापितवान् ; त्वया सा अवस्थान्तरं प्रापिता)। प्रतिपादय—give, प्रति + पादि (पद + णिच्) + लोट् हि। समर्पिता—placed, सम् + अर्पि (ऋ + णिच्) + क्त कर्म्मणि + टाप्। अन्विष्यामि—अनु + इष् + लट् मि।

(ततः प्रविशति हृष्टो वसन्तकः।)

वसन्तकः—हो हो भो भोः, अज्ज क्खु पिअवअस्सेण पसादिदाए तत्तभोदीए वासवदत्ताए बन्धणादो मोचिअ सहत्थदिण्णेहिं मोदअलड्डुएहिं उदरं मे सुपूरिदं किदं। अण्णं च। एदं पट्टंसुअजुअलं कण्णाभरणं अ दिण्णं। ता जाव दाणिं पिअवअस्सं पेक्खिस्सं। (इति परिक्रामति।)

सुसंगता—(रुदती सहसोपसृत्य) अज्ज वसन्तअ, चिट्ठ दाव तुमं मुहुत्तअं।

विदूषकः—(दृष्ट्वा) कधं सुसंगदा। सुसंगदे, एत्थ किं णिमित्तं रोइस्सि। किं णु क्खु साअरिआए अच्चाहिदं संवुत्तं।

सुसंगता—अज्ज वसन्तअ, अहं ज्जेव्व निवेदइस्सं। सा क्खु तवस्सोणि देवीए उज्जइणिं पेसिदेत्ति उण्णप्पवादं कदुअ उवत्थिदे अद्धरत्ते ण जाणीअदि कहिं णीदेत्ति।

विदूषकः—(सोद्वेगम्) भोदि साअरिए, हा असामाण्णरूवसोहे, हा मिदुभासिणि, कहिं सि दाणिं। देहि मे पडिवअणं। अदिणिग्घिणं देवीए किदं।

वसन्तकः—हो हो। भो भोः, अद्यखलु प्रियवयस्येन प्रसादितया तवभवत्या वासवदत्तया बन्धनान्मोचयित्वा स्वहस्तदत्तैर्मोदकलड्डुकैरुदरं मे सुपूरितं कृतम्। अन्यच्च। एतत्पट्टांशुकयुगलं कर्णाभरणं च दत्तम्। तद्यावदिदानीं प्रियवयस्यं प्रेक्षिष्ये।

सुसंगता—आर्य वसन्तक, तिष्ठ तावत्त्वं मुहूर्तम्।

विदूषकः—कथं सुसंगता। सुसंगते, अत्र किंनिमित्तं रोदिषि। किं नु खलु सागरिकाया अत्याहितं संवृत्तम्।

सुसंगता—आर्य वसन्तक, अहमेव निवेदयिष्यामि। सा खलु तपस्विनी देव्योज्जयिनीं प्रेषितेति जनप्रवादं कृत्वोपस्थितेऽर्धरात्रे न ज्ञायते कुत्र नीतेति।

विदूषकः—भवति सागरिके, हा असामान्यरूपशोभे, हा मृदुभाषिणि, कुत्रासीदानीम्। देहि मे प्रतिवचनम्। अतिनिर्घृणं देव्या कृतम्।

[তাহার পর হৃষ্ট বসন্তকের প্রবেশ]

বস। হী, হী আজ প্রিয় বয়স্য কর্ত্তৃক প্রসাদিত হইয়া দেবী বাসবদত্তা আমাকে বন্ধন হইতে নির্ম্মুক্ত করিয়া নিজহস্তে মোদক, লড্ডুকাদি দান করিয়া আমার উদর স্বপূর্ণ করিয়া দিয়াছেন। আর এই পট্টবস্ত্রযুগল ও কর্ণাভরণ দান করিয়াছেন। এক্ষণে প্রিয় বয়স্যের সহিত সাক্ষাৎ করি। [গমন করিতে লাগিল]

সুসং। [কান্দিতে কান্দিতে সহসা সমীপে আসিয়া] আর্য্য বসন্তক, মুহূর্ত্তের জন্য অপেক্ষা করুন।

বিদূ। [অবলোকন করিয়া] কি? সুসঙ্গতা, কি জন্য কান্দিতেছ? সাগরিকার কি কোন অমঙ্গল ঘটিয়াছে?

সুসং। আর্য্য বসন্তক, আমি নিবেদন করিতেছি। সেই হতভাগিনীকে দেবী উজ্জয়িনী পাঠাইয়া দিয়াছেন এই জনপ্রবাদ করিয়া, মধ্যরাত্রে কোথায় লইয়া গিয়াছেন, তাহা জানি না।

বিদূ। [উদ্বেগের সহিত] হা সাগরিকা, হা অসামান্যরূপশোভা, হা মৃদুভাষিণি, তুমি কোথায় আছ, আমার বাক্যের প্রত্যুত্তর দাও। দেবী অতি নিষ্ঠুর কার্য্য করিয়াছে।

[*Then enter Basantaka rejoicing.*]

Basantaka. Ho! Hillo! the queen being propitiated by my dear friend, has filled well my belly with sweetmeats and sugar-balls given by her own hands, after having delivered me from my bond. And she has given also this pair of silken clothes and ornament for the ear. I will see now my dear friend.

Susang. [*Suddenly advancing weeping.*] Noble Basantaka, stop for a moment.

Bidu. [*Looking.*] What ! Susangata ? Why do you weep here, Susangata ! Has any mishap befallen Sagarika ?

Susang. Noble Basantaka, I will relate it. The queen spreading the rumour that Sagarika was sent to Ujjayiny, has led that poor creature at the dead of night to somewhere, I dont know.

Bidu. [*With anxiety.*] Lady Sagarika, Oh ! You of extraordinary charms and beauty, Oh ! You of soft speech ! Where are you now ? Give me a reply. The Queen has acted very cruelly.

वसन्तक। 'प्रसादितया' तोषितया, कोपं त्याजितया। 'तत्रभवती' पूज्या। अत्रभवान् तत्रभवान् पूज्ये। सा भवती इति तत्रभवती, [इतराभ्योऽपि दृश्यते इति प्रथमायां त्रप्रत्ययः। सहसुपेति समासः]। 'वन्धनात्' इत्यत्र [भीत्रार्थानां भयहेतुरित्यपादाने पञ्चमी]। 'मोदकलड्डुकैः' मिष्टैः खाद्यविशेषैः। 'पट्टांशुकयुगलं' पट्टवस्त्रद्वयं। 'कर्णयोः आभरणं' कुण्डलादिकं।

विदू। 'अत्याहितं' महदनिष्टं [अत्याहितं महाभीतिः कर्म्मजीवानपेक्षिच इत्यमरः]। अत्यर्थं आधीयते मनो यन्निवारणाय [इति व्युत्पत्त्या दधातेः क्तः]।

सुसं। जनानां प्रवादः इति 'जनप्रवादः' किम्वदन्ती। अर्द्धं रात्रेः इति 'अर्द्धरात्रः,' [अहःसर्व्वैकदेशसंख्यात्पुण्याच्च रात्रेः इति समासान्तः अच्प्रत्ययः। रात्राह्नाहाः पुंसि इति परलिङ्गत्वापवादेन पुंस्त्वम्]।

विदू। मृदु भाषितुं शीलं यस्याः सा 'मृदुभाषिणी' [ताच्छील्ये णिनिः]। 'अतिनिर्घृणं' अतिनिष्ठुरं, नास्ति घृणा करुणा यस्मिन् तत् 'निर्घृणं' [जुगुप्साकरुणे घृणे इत्यमरः]।

NOTES.

हृष्टः—rejoicing, हृष्+क्त कर्त्तरि (हृष्यति in लट्)। By 'हृषेर्लोमसु' we get हृष्टं हृषितं लोम and by 'विस्मितप्रतिघातयोश्च' we get हृष्टो हृषितो मैत्रः (विस्मितः प्रतिहतः वा इत्यर्थः) ; otherwise हृष् (अलीके)

has हृष्ट and हृष् (तुष्टौ) has हृषित। Amara, however, gives प्रीति and जातहर्ष synonyms for हृष्ट। तत्रभवत्या—by her ladyship (see Tika). मोचयित्वा—मुच् + णिच् + क्त्वा the कर्म्म is माम् understood ; causing (me) to be released. सुपूरितम्—सु + पूर + क्त (also सुपूर्णम्)। कर्णाभरणम्—ear ornament which is in vogue among men even now in many parts of India ; आभरण—आ + भृ + ल्युट्। रुदती—weeping, रुद + शतृ + ङीप्। मुहूर्त्तम् – अत्यन्तसंयोगे २या ; मुर्च्छ + क्त कर्त्तरि (निपातन), मुहूर्त्तः द्वादशक्षणपरिमितकालः। किन्निमित्तम्—adv. qual. रोदिषि ; किं निमित्तं यस्मिन् कर्म्मणि तद् यथा तथा। अत्याहितम् any thing loudly calling for attention, a great evil, अति + आ + धा + क अधिकरणे (see Tika). तपस्विनी—poor girl (as an expression of pity ; तपस् + विन् + ङीप् (The affix विन् is simply added to तपस् there being no सन्धि, because when मत्, वत् and विन् follow, the preceding word ending in त् or स् is not regarded as a पद by the rule 'तसौ मत्वर्थे)। प्रेषिता—प्र + इष् + णिच् + क्त कर्म्मणि + टाप्। जनप्रवादम्—a rumour, प्रवाद—प्र—वद + घञ्। अर्द्धरात्रे—भावाधिकरणे ७मी ; अर्द्धम् (neuter) means an exact half and with this अर्द्ध there is एकदेशिसमास and not षष्ठीसमास (by 'अर्द्धं नपुंसकम्') thus to signify a portion (and not an exact half) of the village we have ग्रामार्द्धः (षष्ठीसमासः) ; for रात्रि becoming रात्र by the addition of समासान्त अच् and the compound अर्द्धरात्र becoming masc. see Tika. अतिनिर्घृणं—a very cruel act, कर्म्म of कृतम् ; or taking it as an adverb modifying कृतम् in which case the root कृ is used intransitively. घृणा—means जुगुप्सा (abhorrence) or करुणा (mercy) ; the latter meaning applies here.

सुसंगता—अज्ज वसन्तअ, एसा क्खु रअणमाला ताए जीविदणिरासाए अज्जवसन्तअस्स हत्थे पडिवादेसित्ति भणिअ मम हत्थे समप्पिदा। ता णं गेण्हादु अज्जो एदं।

विदूषकः—(साश्रुं सकरुणं कर्णौ पिधाय) भोदि, कधं मम ईदिसे पत्थावे एदं गेण्हिदुं हत्थो पसरदि।

(इत्युभौ रुदितः।)

सुसंगता—(अञ्जलिं बद्ध्वा) ताए एव्व अणुग्गहं करन्तो अङ्गीकरेदु एदं अज्जो।

विदूषकः—(विचिन्त्य) अहवा उवणेहि। जेण इमाए ज्जेव्व साअरिआविरहुक्कण्ठिदं पिअवअस्सं विणोदेमि।

(सुसंगता वसन्तकस्य हस्ते रत्नमालां ददाति।)

सुसंगता—आर्य वसन्तक, एषा खलु रत्नमाला तया जीवितनिराशयार्यवसन्तकस्य हस्ते प्रतिपादयेति भणित्वा मम हस्ते समर्पिता। तन्नु गृह्णात्वार्य एनाम्।

विदूषकः—भवति, कथं ममेदृशे प्रस्ताव इमां ग्रहीतुं हस्तः प्रसरति।

सुसंगता—तस्या एवानुग्रहं कुर्वन्नङ्गीकरोत्विदमार्यः।

विदूषकः—अथवा उपनय। येनानयैव सागरिकाविरहोत्कण्ठितं प्रियवयस्यं विनोदयामि।

সুসং। আর্য্য বসন্তক, সাগরিকা জীবনে হতাশ হইয়া "এই রত্নমালা আর্য্য বসন্তকের হস্তে দান ক'রো" এই কথা বলিয়া আমার হস্তে সমর্পণ করিয়াছে। অতএব আপনি ইহা গ্রহণ করুন।

বিদূ। [অশ্রুবর্ষণ করিয়া সশোকে কর্ণ আচ্ছাদন করিয়া] এরূপ স্থলে রত্নমালা-গ্রহণের জন্য আমার হস্ত কিরূপে অগ্রসর হইবে। [উভয়ে রোদন করিতে লাগিল]।

সুসং। [অঞ্জলিবন্ধনপূর্ব্বক] সাগরিকার প্রতি অনুগ্রহ করিয়া এই রত্নমালা-প্রতিগ্রহ করুন।

বিদূ। [চিন্তা করিয়া] অথবা আনয়ন কর। এই রত্নমালার দ্বারা সাগরিকা-বিরহে উৎকণ্ঠিত প্রিয়বয়স্যের চিত্তবিনোদন করিব।

সুসং। [বসন্তকের হস্তে রত্নমালা সমর্পণ করিল]

Susang. Noble Basantaka, despairing of life, she put this string of gems into my hands, saying that it should be made over

to the hands of the noble Basantaka. Therefore, let your noble self accept it.

Bidu. [*With tears, piteously, covering the ears.*] How can my hands move to receive it, under the circumstances? [*Both weep.*]

Susang. [*Joining her hands.*] Please accept it, by showing favour to her.

Bidu. [*Thinking.*] Bring it; that I may console my dear friend by it pining in separation from Sagarika.

Susang. [*Puts the string of jems into the hands of Basantaka.*]

विदू। 'पिधाय' हस्ताभ्यां आच्छाद्य [अपिपूर्व्वात् दधातेः ल्यप्। वष्टि भागुरिरल्लोपमवाप्योरुपसर्गयोरिति पाचिकः अकारलोपः]।

सुसं। 'अङ्गीकरोतु,' स्वीकरोतु [अङ्ग इति स्वीकृतावव्ययम्]।

विदू। 'सागरिकायाः विरहेण उत्कण्ठितः' दुर्म्मनायमानः, तम् 'सागरिका-विरहोत्कण्ठितं' 'विनोदयामि' प्रीणयामि।

NOTES.

कर्णौपिधाय—stopping the ears; पिधाय—अपि + धा + ल्यप् (the अ of अव and अपि is optionally dropped, see Tika). ईदृशे प्रस्तावे under such circumstances; प्र + स्त + घञ् कर्म्मणि = प्रस्ताव; अवसरः इत्यर्थः। तस्याः—'अनुग्रहम्' इत्यस्य कर्म्मणि षष्ठी। अनुग्रह—अनु + ग्रह + अप्। अङ्गीकरोतु—accept, अङ्ग (an अव्यय implying acceptance) + च्वि + कृ + लोट् तु। अथवा—or (implying a change of decision). उत्कण्ठितम्—उद् + कण्ठ + क्त कर्त्तरि। विनोदयामि—वि + नुद + णिच् + लट् मि (नुदति नुदते; नुनोद नुनुदे; अनौत्सीत् अनुत्त)।

विदूषकः—(गृहीत्वा निरूप्य सविस्मयम्) भोदि कुदो उण ईदिसस्स अलंकारस्स समागमो।

सुसंगता—अज्ज मएबि सा कोदूहलेस पुच्छिदा आसि।

विदूषकः—तदो ताए किं भणिदं।

सुसंङ्गता—तदो सा उड्ढं पेक्खिअ दीहं णिस्ससिअ, सुसंगदे, किं दाणिं तुह इमाए कधाएत्ति भणिअ रोदिदुं पउत्ता।

विदूषकः—णं कधिदं एव्व ताए। सामास्सजणदुल्लहेण इमिणा परिच्छदेण सव्वधा महाभिजणसमुप्पस्साए ताए होदव्वं। सुसंगदे, पिअवअस्सो दाणिं कहिं।

सुसंगता—अज्ज एसो क्खु भट्टा देवीभवणादो णिक्कमिअ फडिअसिलामण्डवं गदो। ता गच्छदु अज्जो। अहंबि देवीए वासवदत्ताए परिचारिणी भविस्सं।

(इति निष्क्रान्तौ।)

इति प्रवेशकः।

विदूषकः—भवति, कुतः पुनरीदृशस्यालंकारस्य समागमः।

सुसंगता—आर्य मयापि सा कौतूहलेन पृष्टासीत्।

विदूषकः—ततस्तया किं भणितम्।

सुसंगता—ततः सोर्द्धं प्रेक्ष्य दीर्घं निश्वस्य सुसंगते, किमिदानीं तवानया कथयेति भणित्वा रोदितुं प्रवृत्ता।

विदूषकः—ननु कथितमेव तया। सामान्यजनदुर्लभेनानेन परिच्छदेन सर्व्वथा महाभिजनसमुत्पन्नया तया भवितव्यम्। सुसंगते, प्रियवयस्यं इदानीं कुत्र।

सुसंगता—आर्य, एष खलु भर्त्ता देवीभवनतो निष्क्रम्य स्फटिकशिलामण्डपं गतः। तद्गच्छत्वार्यः। अहमपि देव्या वासवदत्तायाः परिचारिणी भविष्यामि।

বিদূ। [গ্রহণপূর্ব্বক অবলোকন করিয়া বিস্ময়ের সহিত] এরূপ অলঙ্কার সাগরিকা কিরূপে পাইল?

সুসং। আর্য্য, আমিও কৌতূহলবশতঃ তাহাকে এই প্রশ্ন করিয়াছিলাম।

বিদূ। তাহাতে সে কি বলিয়াছিল?

সুসং। তাহার পর সে উর্দ্ধদিকে দৃষ্টিপাত করিয়া দীর্ঘনিশ্বাসত্যাগ পূর্ব্বক, "সুসঙ্গতা তোমার এ কথায় এখন কি লাভ" ইহা বলিয়া কান্দিতে আরম্ভ করিয়াছিল।

বিদূ। তাহার একরূপ বলাই হইয়াছে, যে সামান্য লোকের পক্ষে দুর্লভ এই ভূষণ যখন তাহার আছে তখন সে মহৎ বংশে সমুৎপন্ন। সুসঙ্গতা, প্রিয়বয়স্য এখন কোথায়?

সুসং। আর্য্য, এই মাত্র নরপতি দেবীর ভবন হইতে নিষ্ক্রান্ত হইয়া স্ফটিকশিলা-মণ্ডপে গমন করিয়াছেন, তবে আপনি গমন করুন আমিও দেবী বাসবদত্তার পরিচারিণী হইব। [উভয়ে নিষ্ক্রান্ত]

প্রবেশক।

Bidu. [*Taking it and marking it attentively, with wonder.*] Well whence could she get such an ornament?

Susang. Noble sir, I too out of curiosity asked her of it.

Bidu. What did she say then?

Susang. Then she looking upwards and sighing heavily began to weep, saying "Susangata, what have you to do with this talk?"

Bidu. That she must have been born in a noble family has been in a manner told by her by means of this ornament which is rarely to be attained by an ordinary person. Where is my dear friend now, Susangata?

Susang. Noble sir, our master the king has just now, coming out of the apartments of the queen, gone to the crystal-house. Go you sir; I too will be an attendant of the queen. [*Both exeunt.*]

PRELUDE.

বিদূ। 'সাসান্যেন' প্রাকৃতেন 'জনেন দুর্ল্লভঃ' ইতি 'সামান্যজনদুর্ল্লভঃ' তেন 'পরিচ্ছদেন' ভূষণেন [ক্বাদেঃ ঘঃ। ক্বাদের্ঘেঽদুপসর্গস্য ইতি হ্রস্বঃ]। অভি-জায়তে অস্মিন্ ইতি 'অভিজনঃ' কুলং [ঘঞর্থে কঃ], 'মহান্ অভিজনঃ' ইতি 'মহাভিজনঃ', তব 'সমুৎপন্না ইতি 'মহাভিজনসমুৎপন্না'। ব্যক্তয়া বাচা অকথিতমপি রত্নমালাপ্রসঙ্গেন সুব্যক্তমেতৎ যৎ সা উদাত্তবংশসমুদ্ভবেতি॥ 'স্ফটিকশিলায়াঃ মণ্ডপঃ' গৃহং ইতি 'স্ফটিকশিলামণ্ডপঃ' [মণ্ডং ভূষণং পাতি ইতি ব্যুৎপত্তা পাতেঃ কঃ। যদ্বা মণ্ডয়তেঃ কপন্]

NOTES.

कौतूहलेन—out of curiosity, हेतौ तृतीया। पृष्टा—प्रच्छ + क्त कर्म्मणि + टाप्। ऊर्द्ध प्रेक्ष्य—looking upwards (by way of an appeal to heaven). सामान्य—(एकेन) मानेन सह वर्त्तमानः समानः, one who is measured by the same standard, ordinary; समान एव इति सामान्यः; समान + ष्यञ्; दुर्लभ—दुर् + लभ् + खल् कर्म्मणि। परिच्छदेन—हेतौ तृतीया, परि + छादि (छद + स्वार्थे णिच्) + घ (for छाद being changed into छद see Tika). अभिजन—family, अभि + जन + क (घञर्थे अधिकरणे); समुत्पन्नया—सम् + उद् + पद् + क्त कर्त्तरि + टाप्। निष्क्रम्य—निर् + क्रम + ल्यप्, issuing. परिचारिणी—attentive or ready to execute her commands. परि + चर + णिनि + ङीप्।

चतुर्थोऽङ्कः ।

ACT IV.

SCENE I.

Summary.—The queen is propitiated but the thought of Sagarika troubles the king. The विदूषक sees him and mentions to him the rumour of Sagarika having been sent away to Ujjayini ; he also shows him the jewel necklace left by her. Cut off from Sagarika the king proposes to comfort himself by looking at this necklace placed round the विदूषक's neck. This time the nephew of his general रुमण्वान् brings the news of the conquest of Kosala and of the victorious general being on his way back to कौशाम्बी. Then comes a magician of Ujjayini whose tricks the king witnesses in the company of वासवदत्ता invited to the spot. The amusement is interrupted by the announcement of the arrival of वसुभूति, the minister of the king of Lanka, and the magician retires with the remark that there is yet another play which must be viewed by them. वसुभूति is then ushered into the royal presence together with वाभव्य, the chamberlain, and narrates the story of the loss of the ship in which they were coming out with रत्नावली (daughter of विक्रमबाहु, the king of Lanka and maternal uncle of वासवदत्ता) for the purpose of giving her away in marriage to the king, and the whole party feels sad at the supposed death of रत्नावली. Just at this time the palace appears in flames and वासवदत्ता becomes anxious for the sake of सागरिका whom she has kept confined in a secluded part of the harem secured by chains. To save her the king rushes into the conflagration followed

by the rest of the party and reaches सागरिका with his right arm throbbing in indication of his impending union with a beautiful bride.

(ततः प्रविश्यासनस्थौ राजा।)

राजा—(विचिन्त्य)

सव्याजैः शपथैः प्रियेण वचसा चित्तानुवृत्तग्राहिकं
वैलक्ष्येण परेण पादपतनैर्वाक्यैः सखीनां मुहुः।
प्रत्यासत्तिमुपागता न हि तथा देवी रुदत्या यथा
प्रक्षाल्यैव तयैव बाष्पसलिलैः कोपोऽपनीतः स्वयम् ॥ ६७ ॥

(सोत्कण्ठं निश्वस्य) तावदिदानीं देव्यां प्रसादितायां सागरिकाचिन्तैव केवलं मां बाधते। कुतः

अम्भोजगर्भसुकुमारतनुस्तदासौ
कण्ठग्रहे प्रथमरागघने विलीय।
सद्यःपतन्मदनमार्गणरन्ध्रमार्गै-
र्मन्ये मम प्रियतमा हृदयं प्रविष्टा ॥ ६८ ॥

(विचिन्त्य) योऽपि मे विश्रामस्थानं वसन्तकः सोऽपि देव्या संयतः। तत्कस्याग्रतो बाष्पमोक्षं करिष्ये। (इति निश्वसिति)।

[তাহার পর আসনে উপবিষ্ট রাজার প্রবেশ]

রাজা। [চিন্তা করিয়া] ছলপূর্ব্বক শপথ, প্রিয় বাক্য, অধিকক্ষণ ব্যাপিয়া চিত্তানুবর্ত্তন, নিরতিশয় লজ্জিতভাব, চরণে পতন এবং বারংবার সখীদিগের বাক্য দ্বারা, দেবী সেরূপ প্রসন্নতা লাভ করেন নাই, যেরূপ তিনি স্বয়ং রোদন করিয়া নয়ন-সলিলে কোপ প্রক্ষালিত করিয়াই যেন ক্রোধের শান্তিবিধান করিয়াছেন। [উৎকণ্ঠার সহিত নিশ্বাসত্যাগ করিয়া] দেবী ত প্রসন্ন হইয়াছেন, এখন সাগরিকার চিন্তাই কেবল আমার পীড়া উৎপাদন করিতেছে। কারণ—মনে হয় প্রথমানুরাগ হেতু নিবিড়

কণ্ঠালিঙ্গনের সময় কমলাভ্যন্তরের ন্যায় সুকুমারগাত্রী প্রিয়া বিলীন হইয়া তৎক্ষণাৎ পতিত কন্দর্পবাণের দ্বারা সমুৎপাদিত ছিদ্ররূপ পথে আমার হৃদয়ে প্রবেশ করিয়াছেন। [চিন্তা করিয়া] আমার চিত্তবিশ্রামের উপায় যে বসন্তক তাহাকেও দেবী রুদ্ধ করিয়া রাখিয়াছেন, কাহার অগ্রে এখন বাষ্পত্যাগ করি ? [নিশ্বাসত্যাগ করিলেন]।

[*Then enter the king seated on a seat.*]

King. [*Musing.*] The queen did get back her own complacence not so much out of regard to the oaths made with pretexts, the flattering or complimentary words, the adaptation of myself in an excessive degree to her humour, my extreme confusion with shame, the falling prostrate at her feet, and the oft-spoken words of intercession of the attendants, as she did herself weeping give up her anger washing it off as it were with her flowing tears.

[*Sighing with anxiety.*] Now that the queen has been propitiated, only the thought of Sagarika aolne troubles me. Because :—

She of a frame delicate as the inside of a lotus melting as it were at that time of embrace by the neck, close and thick on account of first affection, has entered my heart, I suppose, through the paths of the holes let open by the instantly falling arrows of Cupid. [*Thinking*], Basantaka, who is my solace and source of comfort has been put in chains by the queen. In whose presence then shall I shed tears ? [*Sighs.*]

राजा। अन्वयः। सव्याजैः शपथैः, प्रियेण वचसा, अधिकं चित्तानुवृत्त्या, परेण वैलक्ष्येण, पादपतनैः, मुहुः सखीनां वाक्यैः देवी तथा प्रत्यासत्तिं न हि उपगता यथा तया रुदत्या वाष्पसलिलैः प्रक्षाल्य इव स्वयमेव कोपः अपनीतः ॥ ६७ ॥

'व्याजेन' छलेन 'सह' वर्त्तमानाः इति 'सव्याजाः' [कपटीस्त्री व्याजदम्भोपधयः-क्ष्मकैतवे इत्यमरः]। तैः तथोक्तैः 'शपथैः' दिव्यैः [शपेरथन्] भूय एवं नाचरिष्यामि त्वय्येव मे भाववन्धना प्रीतिरित्यादिभिः छलपूर्व्वैः शपथवचनैः, 'प्रियेण वचसा' स्तुतिवाक्येन, त्वं जीवितं त्वमसि मे हृदयं द्वितीयं त्वं कौमुदी-नयनयोरमृतं त्वमङ्गे इत्यादिचाटुवचनेन, 'अधिकं' अत्यर्थमित्यर्थः 'चित्तानुवृत्त्या' छन्दानुवर्त्तनेन, 'परेण' सातिशयेन 'वैलक्ष्येण' लज्जया विस्मयेन चेत्यर्थः, 'पादपतनैः'

नत्या, 'मुहुः' पुनः पुनः 'सखीनां' काञ्चनमालाप्रमुखानां 'वाक्यैः' वचनैः प्रसादनपरैः दैवी तथा प्रत्यासत्तिं प्रसादं अनुग्रहमिति यावत् [सीदतेः क्तिन्] 'नोपगता' न प्राप्ता, 'यथा तथा रुदत्या' अश्रुविमोचं कुर्वत्या 'बाष्पसलिलैः' नयनजलैः 'प्रेचालीव' कोपजनितं चित्तोपरागं नयनसलिलैर्विशोध्येवेत्युत्प्रेचा 'स्वयमा'त्मनैव 'कोपः अपनीतः' दूरीकृतः । अस्मच्चाटुशतैस्तस्याः क्रोधः चयं नीतः किन्तु अनस्रमश्रूणि पातयन्ती हृच्छोकभारं अपनीय सात्मनैव मन्युमुच्चदित्यर्थः । [शार्दूलविक्रीड़ितं वृत्तम् ।

स्त्रीणामीर्ष्याकृतो मानः कोपोऽन्यासङ्गिनि प्रिये ।
श्रुते वानुमिते दृष्टे श्रुतिस्तत्र सखीमुखात् ॥
उत्स्वप्नायितभोगाङ्गगोत्रस्खलनकल्पितः ।
विधानुमानिको दृष्टः साचादिन्द्रियगोचरः ।
(अत्र प्रकरणे अन्यासङ्गः दृष्टः) ॥

मानापनयप्रकाराश्च तत्रैव दशरूपके प्रोक्ताः यथा—

यथोत्तरं गुरुः षड्भिरुपायैस्तमुपाचरेत् ।
साम्ना भेदेन दानेन नत्युपेचा रसान्तरैः ॥
तत्र प्रियवचः साम भेदस्तत्सख्युपार्ज्जनम् ।
दानं व्याजेन भूषादेः पादयोः पतनं नतिः ॥
सामादौ तु परिचीणे स्यादुपेचावधीरणम् ।
रभसचासहर्षादेः कोपभंशो रसान्तरम् ॥

वासवदत्तायाः कोपशान्तये राज्ञा सामभेदनतयः उपायाः प्रयुक्ताः, नत्वितरे ; उपयोगाभावात् अनावश्यकत्वाच्च] ।

अम्भोजेति । अन्वयः । अम्भोजगर्भसुकुमारतनुः असौ प्रियतमा तदा प्रथमरागघने कण्ठग्रहे विलीय सद्यःपतन्मदनमार्गणरन्ध्रमार्गैः मम हृदयं प्रविष्टा (इति) मन्ये ॥ ६८ ॥

अम्भसि जले जायते इति 'अम्भोजं' कमलं [सप्तम्यां जनेर्डः], तस्य 'गर्भः' अभ्यन्तरं स इव 'सुकुमारा' कोमला इति 'अम्भोजगर्भसुकुमारा' [उपमानानि

सामान्यवचनैरिति समासः], तथोक्ता 'तनुः' शरीरं यस्याः सा 'अभीलगर्भसुकुमार-तनुः' कमलाभ्यन्तरकोमलमूर्त्तिः 'असौ' 'प्रियतमा' सागरिका 'तदा' 'प्रथमरागेण' प्रथमानुरागेण 'घने' सान्द्रे 'कण्ठग्रहे कण्ठालिङ्गनसमये 'विलीय' अतिसुकुमारङ्गत्वात् गाढ़ालिङ्गनेन द्रवीभावमापद्य 'सद्यः' सपदि 'पतन्तः' ये 'मदनस्य' कामस्य 'मार्गणाः' बाणाः तेषां 'रन्ध्राणि' विवराण्येव 'मार्गाः' प्रवेशपथाः तैः तत्क्षणादेव निपतनमनोभवाभुगसम्पातजनितशुषिरद्वारैः करणैः 'मम हृदयं प्रविष्टा' इति 'मन्ये' शङ्के। इत्थं हृदये कृताधिवासा मम चिन्तां जनयति इत्यर्थः। [अत्र उत्प्रेक्षालङ्कारः। वसन्ततिलका वृत्तम्]।

'विश्रामस्य स्थानं' इति 'विश्रामस्थानं' यस्मिन् मे हृदयस्य विश्रामः, विनोदनोपायः। [विश्रामः इत्यपाणिनीयम्, नीदात्तोपदेशस्य मान्तस्यानचमेः इति वृद्धिनिषेधात्। केचित्तु वा चित्तविरागे इत्यतः मितां ह्रस्वः इत्यत्र वा इत्यनुवर्त्त्य, व्यवस्थितविभाषया संक्रामयतीत्यादिवत् विश्रामयति इति साधयन्ति ; ततः घञि विश्रामः]। 'संयतः' लतापाशेन बद्धः [यमेः क्तः]।

६७। देव्या प्रत्यासत्तिः तथा न उपगता यथा सा स्वयं रुदती कोपं अपनीतवती।

६८। अभीलगर्भसुकुमारतत्वा अमुया प्रियतमया मम हृदयं प्रविष्टम्।

NOTES.

आसनस्थः—आसन (आस् + ल्युट् अधिकरणे) + स्था + क। सव्याजैः—specious, equivocal ; व्याज—वि + अज + घञ्। शपथैः—oaths, शप + अथन्। चित्त—चित् + क्त ; अनुवृत्ति—अनु + वृत् + क्तिन्। प्रत्यासत्तिम्—प्रति + आ + सद् + क्तिन्, good spirits. रुदत्या—रुद् + शतृ + ङीप्। प्रचाल्य—प्र + चल (चुरादि) + ल्यप्। देव्यां—भावाधिकरणे ७मी। अभील—अभस् + जन् + ड। प्रथमरागघने—marked by the ardour of the first impulse of love. विलीय—turning into a fluid, वि + ली + ल्यप् (लीयते ; लिल्ये ; अलास्त अलेष्ट ; तुम् लातुम् लेतुम् ; लेष्यते लास्यते ; ल्यप् विलीय विलाय ; also क्र्यादि, लिनाति ; लिलाय ललौ &c. In these two cases ली has the sense of श्लेषण. In the sense of द्रवीकरण,

ली is चुरादि—लापयति, लाययति; the causative form of this deserves notice, for in the case of स्नेहद्रव we have विलीनयति, विलाययति, विलापयति वा घृतम्, otherwise लोहं विलाययति विलापयति)। मार्गण—मार्ग to go + युच् (by 'चलनशब्दार्थाद् अकर्मकाद् युच्)। प्रविष्टा—प्र + विश् + क्त + टाप। It is a beautiful way of expressing the sentiment that his mind is wholly occupied by her owing to ardent love. The idea of Cupid's arrow making a hole right down to the heart and thus preparing the way for her entrance in a fluid state is very poetic indeed, the reason, again for her conversion into a fluid state is the pressure of embrace given by the king to her tender body. विश्रामस्थानं—in apposition with वसन्तकः; विश्राम—वि + श्रम् + णिच् + घञ् (see Tika). मोचम्—मोच (चुरादि) + अप्।

(ततः प्रविशति वसन्तकः।)

वसन्तकः—(परिक्रम्यावलोक्य च सविस्मयम्) एसो क्खु णिरन्तरुक्कण्ठापरिक्खामंपिसलाहणिज्जलावण्णं समुव्वहन्तो उदिदो दुदिआचन्दो विअ अहिअदरं सोहदि पिअवअस्सो। ता जाव णं उपसप्पामि। (उपसृत्य) सोत्थि भवदे। मो:, दिट्ठिआ वड्ढसे। देवीहत्थगदेणाबि मए पुणोबि एदेहिं अच्छीहिं जं दिट्ठोसि।

राजा। (दृष्ट्वा सहर्षम्) अये, वसन्तकः प्राप्तः। सखे, परिष्वजस्व माम्।

विदूषकः—(परिष्वज्य) भो वअस्स, देवीए अणुग्गहीदोह्मि।

राजा—वेषेणैव निवेदितस्ते देव्याः प्रसादः। तत्कथ्यतामिदानीं सागरिकायाः का वार्तेति।

(विदूषकः सवैलक्ष्यमधोमुखस्तिष्ठति।)

वसन्तकः—एष खलु निरन्तरोत्कण्ठापरिक्षाममपि श्लाघनीयलावण्यं समुद्वहन्नुदितो द्वितीयाचन्द्र इवाधिकतरं शोभते प्रियवयस्यः। तद्यावदेनमुपसर्पामि। स्वस्ति भवते। भोः, दिष्ट्या वर्धसे। देवीहस्तगतेनापि मया पुनरस्यैतैरक्षिभिर्यदृष्टोऽसि।

विदूषकः—भो वयस्य देव्यानुगृहीतोऽस्मि।

[তাহার পর বসন্তকের প্রবেশ]

বস। [গমন করিয়া অবলোকন পূর্ব্বক, বিস্ময়ের সহিত] এই ত প্রিয়বয়স্য নিরন্তর উৎকণ্ঠাহেতু ক্ষীণ হইলেও শ্লাঘনীয় দেহশোভা ধারণ করত দ্বিতীয়ার চন্দ্রের ন্যায় অধিকতর শোভা পাইতেছেন। ইঁহার নিকট গমন করি। [সমীপে গমন করিয়া] আপনার মঙ্গল হউক, আপনার ভাগ্য প্রসন্ন, যেহেতু দেবীর হস্তগত হইয়াও আমি পুনরায় এই চক্ষুঃদ্বারা আপনাকে দেখিলাম।

রাজা। [অবলোকন করিয়া সহর্ষে] বসন্তক আসিয়াছ। সখে, আমাকে আলিঙ্গন কর।

বিদূ। [আলিঙ্গন করিয়া] বয়স্য, দেবী আমাকে অনুগৃহীত করিয়াছেন।

রাজা। তোমার বেশেই দেবীর অনুগ্রহ প্রকাশিত হইতেছে। এখন সাগরিকার সংবাদ কি বল।

বিদূ। [লজ্জা ও বিস্ময়ের সহিত অধোমুখে অবস্থান করিল]

[*Then enter Basantaka.*]

Basantaka. [*Walking and looking, with wonder.*] Here is my friend, with his admirable and beautiful body, though wasted with constant anxiety, looking more beautiful like the digit of the moon on the second day after new moon. I will approach him. [*Advancing.*] May prosperity attend you! You are to be congratulated on your good luck that I though fallen within the clutches of the queen, have again seen you with these eyes.

King. [*Seeing with joy.*] Oh! Basantaka is come. Embrace me, my friend.

Bidu. [*Embracing*]. I have been favoured by the queen, my friend.

King. Your dress itself speaks of the favour of the queen. Now tell me what is the news of Sagarika.

Bidu. [*Stands with his face downcast in confusion.*]

वस। नास्ति अन्तरं विच्छेदः यस्याः सा 'निरन्तरा' अश्रान्ता, तथोक्ता 'उत्कण्ठा' वेदना तया 'परिचामा' चीणा ताम् 'निरन्तरोत्कण्ठपरिचामां' [चैधातोः क्तः चामः। चायो मः इति निष्ठातस्य मत्वम्]। 'श्लाघनीयं, आकृतिविशेषाणां सर्व्वावस्थासु रमणीयतया, मनोहरं 'लावण्यम् इति'। 'श्लाघनीयलावण्यम्' तत्। 'द्वितीयायाः चन्द्रः' इति 'द्वितीयाचन्द्रः'। 'भवते' तुभ्यं [भातेर्ड्वतुः। नमःस्वस्तीत्यादिना चतुर्थी]। 'देव्याः हस्तं गतः' इति 'देवीहस्तगतः' क्रुद्धया देव्या तथा संयतः।

राजा। 'परिष्वजस्व' आलिङ्ग [परिनिविभ्यः सेवसितसयसिवुसहसुट्स्तुस्वञ्जामिति षत्वम्]।

NOTES.

परिचामम्—परि + चै + क्त (see Tika)। श्लाघनीय—श्लाघ + अनीयर्। लावण्यम्—'मुक्ताफलेषुच्छायायास्तरलत्वमिवान्तरा। प्रतिभाति यदङ्गेषु तल्लावण्यमिहोच्यते।' इति भूपालः; लावण्य seems to come from लवण for ground impregnated with salt has a sparkling or glittering appearance, and in Hindi it is निमकिन् from निमक् salt. द्वितीया—द्वि + तीय + टाप् (by 'द्वे स्तीयः'। अधिकतरम्—अधिक तरप्। अर्चिभिः—अश् (व्याप्तौ) + क्विन् by 'अर्शेर्नित्'। परिष्वजस्व—परि + श्वन्ज् + लोट् स्व (for the change of स into ष see Tika).

राजा—वयस्य, किं न कथयसि।

विदूषकः—अप्पिअं दे णिवेदिदुं ण पारेमि।

राजा—(सोद्वेगं ससंभ्रमम्) वयस्य, कथमप्रियम्। किं

व्यक्तमेवोत्सृष्टं जीवितं तया। हा प्रिये सागरिके। (इति मोहं नाटयति)।

विदूषकः—(ससंभ्रमम्) समस्सासदु समस्सासदु पिअवअस्सो।

राजा—(समाश्वस्य सास्रम्)।

प्राणाः परित्यजत काममदक्षिणं मां
रे दक्षिणा भवत मद्वचनं शृणुध्वम्।
शीघ्रं न यात यदि तन्मुषिताः स्थ मूढा
याता सुदूरमधुना गजगामिनी सा ॥ ६९ ॥

বিদূষকঃ—অপ্রিয়ং তে নিবেদয়িতুং ন পারয়ামি।

বিদূষকঃ—সমাশ্বসিতু সমাশ্বসিতু প্রিয়বয়স্যঃ।

রাজা। বয়স্য, বলিতেছ না কেন?

বিদূ। অপ্রিয় সংবাদ আপনাকে জানাইতে পারিতেছি না।

রাজা। [উদ্বেগের সহিত ব্যগ্রভাবে] বয়স্য, অপ্রিয় কি? সাগরিকা কি সত্যই জীবন ত্যাগ করিয়াছেন? হা প্রিয়ে সাগরিকে! [মূর্চ্ছার অভিনয় করিলেন]

বিদূ। [ব্যগ্রভাবে] প্রিয়বয়স্য, সমাশ্বস্ত হউন।

রাজা। [সমাশ্বস্ত হইয়া সরোদনে] রে প্রাণ, আমি অদক্ষিণ, আমাকে ত্যাগ কর; আমার বাক্য রাখ, দক্ষিণদিকে প্রস্থান কর। হে জড়স্বভাব, যদি শীঘ্র গমন না কর তাহা হইলে বঞ্চিত হইবে। কারণ গজেন্দ্রগামিনী হইলেও সে এখন অনেকদূর গমন করিয়াছে।

King. Why don't you say, my friend?

Bidu. I can't relate to you the disagreeable news.

King. [*With anxiety and haste.*] Friend, what? Unpleasant (you say)! Has she then really put an end to her life? Ah! my love, Sagarika! [*Represents a swoon.*]

Bidu. [*In haste.*] Take heart, take heart, my dear friend.

King. [*Recovering, with tears.*] Oh! my breath, leave me,

an extremely cruel fellow as I am; and proceed in a southerly course (to the region of Pluto.) Listen to my words. If you don't start quickly, oh, you fool, you would be deprived and deceived. For that damsel with the slow pace of an elephant, has now gone a long way off.

राजा। प्राणा इति, अन्वयः। रे प्राणाः अदक्षिणं मां कामं परित्यजत-दक्षिणाः भवत, मद्वचनं शृणुध्वम्; यदि शीघ्रं न यात तत् (हे) मूढाः (यूयं) मुषिताः स्थ सा गजगामिनी अधुना सुदूरं याता॥ ६९॥

'रे प्राणाः' 'अदक्षिणं' असरलं जिह्मामिति यावत् [दक्षिणः सरलोदारपरच्छन्दानुवर्त्तिसु] 'मां कामं' नितान्तं 'परित्यजत' 'दक्षिणाः' सरलाः दक्षिण-दिगनुसरणपराश्च 'भवत'। दक्षिणदिक्पतेः यमस्य पुरीं प्रति प्रस्थितायाः प्रियायाः अनुसरणमेव युष्माकमुचितं नत्वदक्षिणे मयि अवस्थानमिति भावः। मम वचन-मिति 'मद्वचनं' 'शृणुध्व' यदहं ब्रवीमि तदाकर्ण्य अनुतिष्ठत इत्यर्थः। अनाकर्णने दोषमाह शीघ्रमिति, 'यदि शीघ्र' तूर्णमेव 'न यात,' 'तत्' तर्हि हे 'मूढाः' मूर्खाः, यूयं 'मुषिताः' वञ्चिताः व्यर्थमनोरथाः 'स्थ', 'सा गजगामिनी' गज इव गच्छति या सा [कर्त्तर्य्युपमाने इति णिनिः] मन्थरगामिनी अपि 'अधुना सदूरं' विप्रकृष्टमध्वानं 'याता' गता। मृदुमन्थरैरपि पादविक्षेपैः यतः सा भूयांसमध्वानं अतिक्रान्तवती अत स्त्वरयानुपयाने पुनस्तत्साक्षात्कारो न भविता इति तात्पर्य्यम्। [वसन्त-तिलका वृत्तम्]।

६९। अदक्षिणः अहं युष्माभिः परित्यज्ये। दक्षिणैः भूयतां मद्वचनं श्रूयताम् यदि शीघ्रं युष्माभिः न यायताम् तदा मुषितैः भूयते। गजगामिन्या तया सुदूरं यातम्।

NOTES.

निवेदयितुम्—नि + विद् + णिच् + तुमुन्। पारयामि—पार (चुरादि) + लट् मि। व्यक्तम्—definitely, for certain; वि + अञ्ज + क्त। उत्सृष्टम्—उद् + सृज् + क्त कर्म्मणि। अदक्षिणं—pitiless. दक्षिणाः भवत—be kindly disposed, also go southwards to the region of death

where my beloved has proceeded. मुषिता: – disappointed (see sl. 66). मूढ़ा:—मुह्य + क्त (also मुग्ध)। गजगामिनी—गज + गम + णिनि + ङीप्।

विदूषक:—भो: मा अस्सधा संभावेहि। सा क्खु तव-स्सिणी देवीए उज्जइणिं पेसिदत्ति सुणोअदि। अदो मए अ-प्पिअंत्ति भणिदं।

राजा—कथमुज्जयिनीं प्रेषिता। अहो निरनुरोधिता मयि देव्वा:। वयस्य, केन तवैतदाख्यातम्।

विदूषक:—भो: सुसंगदाए। अस्सं च। मम हत्थे ताए केणावि कज्जेण इअं रअणमाला पेसिदा।

राजा—किमपरं मामाश्वासयितुम्। तद्वयस्य, उपनय।

(विदूषक उपनयति।)

विदूषक:—भो:, मान्यथा संभावय। सा खलु तपस्विनी देव्योज्जयिनीं प्रेषितेति श्रूयते। अतो मयाप्रियमिति भणितम्।

विदूषक:—भो:, सुसंगतया। अन्यच्च। मम हस्ते तया केनापि कार्य्येणेयं रत्नमाला प्रेषिता।

বিদূ। অন্যরূপ আশঙ্কা করিবেন না। সেই হতভাগিনীকে দেবী উজ্জয়িনীতে প্রেরণ করিয়াছেন শুনিয়াছি। এই জন্য আমি অপ্রিয় বলিয়াছি।

রাজা। কি! উজ্জয়িনীতে প্রেরণ করিয়াছেন? হায়, দেবী আমার চিত্তাভিপ্রায়ের প্রতিকূল। বয়স্য, তোমাকে এ কথা কে বলিল?

বিদূ। সুসঙ্গতা বলিয়াছে। আর, কোন প্রয়োজন হেতু তাহার দ্বারা আমার নিকট এই রত্নমালা প্রেরণ করিয়াছে।

রাজা। আমাকে আশ্বস্ত করিবার উপযোগী আর কি হইতে পারে! অতএব বয়স্য আনয়ন কর।

[বিদূষক আনয়ন করিল]

Bidu. Oh ! Don't think it otherwise. It is heard that that poor creature has been sent off to Ujjayini by the queen ; and therefore I called it disagreeable.

King. What ! sent off to Ujjayini ? Oh ! the queen's want of regard for me ! By whom has it been told to you, friend ?

Bidu. By Susangata. And also she has sent this string of gems to my hands for some reason.

King. What else for my comfort ! Bring it therefore, my friend.

[*Bidushaka brings it.*]

राजा। अनुरुध्यते इति 'अनुरोधिनी,' सा न भवति इति 'निरनुरोधिनी' तस्याः भावः 'निरनुरोधिता,' मच्छन्दस्य अननुवर्त्तनम्। प्रतिकूलचारित्वमित्यर्थः। 'तवेति' [सम्बन्धमात्रविवक्षया षष्ठी]।

राजा। इतः 'अपरं' अन्यत् 'किं मां आश्वासयितुम्' अर्हं, न किञ्चिदित्यर्थः। यद्वा मामाश्वासयितुमेव इयं रत्नावली तया प्रेषिता, नान्येन निमित्तेन।

NOTES.

संभावय—think. सं + भू + णिच् + लोट् हि। निरनुरोधिता—want of consideration. निर् + अनु + रुध् + णिनि + ङीप् (निरनुरोधिनी) + तल्। आख्यातम्—आ + चक्ष (or ख्या) + क्त कर्म्मणि। आश्वासयितुम्—आ + श्वस् + णिच् + तुमुन्।

राजा—(गृहीत्वा रत्नमालां निर्वर्ण्य हृदये निधाय) अहह !

कण्ठाश्लेषं समासाद्य तस्याः प्रभ्रष्टयानया।
तुल्यावस्था सखीवेयं तनुराश्वास्यते मम ॥ ७० ॥

वयस्य, त्वं परिधत्स्वैनाम्। येन वयमेनामपि तावद्दृष्ट्वा धृतिं करिष्यामः।

विदूषकः—जं भवं आणवेदित्ति। (इति कण्ठे परिदधाति।)

राजा—(सास्रं निश्वस्य) वयस्य, दुर्लभं पुनर्दर्शनं प्रियायाः।

विदूषकः—(सभयं दिशोऽवलोक्य) भोः, मा एव्वं उच्चं मन्तेहि। कदाबि कोबि देवीए एत्थ संचारेदि।

विदूषकः—यद्भवानाज्ञापयतीति।

विदूषकः—भोः मैवमुच्चैर्मन्त्रयस्व। कदापि कोऽपि देव्या अत्र संचरति।

राजा। [रत्नमाला ग्रहण करिया निरीक्षण पूर्ब्बक हृदये स्थापित करिया] अहह, এই রত্নমালা তাহার কণ্ঠালিঙ্গন প্রাপ্ত হইয়া বিযুক্ত হইয়াছে। অতএব তুল্যাবস্থ সখীর ন্যায় আমার গাত্রকে এই রত্নমালা সমাশ্বস্ত করিতেছে। বয়স্য, তুমি ইহা অঙ্গে ধারণ কর, আমি ইহা নিরীক্ষণ করিয়া ধৈর্য্য ধারণ করিব।

বিদূ। আপনি যেরূপ আদেশ করেন। [কণ্ঠে পরিধান করিল]

রাজা। [নয়নসলিল পরিত্যাগপূর্ব্বক নিশ্বাস ত্যাগ করিয়া] বয়স্য, প্রিয়ার পুনদর্শনলাভ দুর্ল্লভ হইল।

বিদূ। [ভয়ের সহিত, চারিদিকে অবলোকন করিয়া] এরূপ উচ্চস্বরে কথা বলিবেন না, দেবীর পরিজনের মধ্যে কেহ এখানে ভ্রমণ করিতেও পারে।

King. [*Taking the string of gems, and looking at it, and placing it on his chest.*] Oh! My body is consoled like an eqully conditioned dear friend, by this string of gems which has slipped off her neck after having got contact with it. Put it on, my friend, that we may support ourselves by looking at it.

Bidu. As you command. [*Puts it on round his neck.*]

King. [*Sighing with tears.*] The sight of my love again will be attained with difficulty.

Bidu. [*Looking about with fear.*] Do'nt speak so loud. Some one belonging to the queen may be wandering here.

राजा। 'अहह' इति खेदे अव्ययम्।

कण्ठेति। अन्वयः। तस्याः कण्ठाश्लेषं समासाद्य प्रभष्टया अनया तुल्यावस्था सखी इव इयं मम तनुः आश्वासते ॥ ७० ॥

'तस्याः' प्रियायाः 'कण्ठाश्लेषं' कण्ठसम्पर्कं कण्ठालिङ्गनञ्च 'समासाद्य' लब्ध्वा 'प्रभ्रष्टया' च्युतया वियुक्तयेति यावत् [भ्रश्यतेः अकर्म्मकत्वात् कर्त्तरि क्तः] 'अनया' रत्नावल्या, 'तुल्या' समा 'अवस्था' दशा यस्याः सा 'तुल्यावस्था' 'सखी इव इयं मम तनुः' गात्रं 'आश्वासयते,' परिसान्त्वयते। मम तनुरपि तस्याः कण्ठालिङ्गनं प्राप्य भाग्यविप्लवात् ततो विच्युता अतः समानावस्थत्वं। तुल्यवेशवयोवस्थादिभिः सौहार्द्दं उत्कर्षं नीयते खलु। समदुःखसुखेन जनेन आर्त्तस्य समाश्वासनं सुकरमिति भावः। [उपमालङ्कारः। ण्यन्तात् श्वसितेः कर्म्मणि लटिरूपम् आश्वासयते]। [परिपूर्व्वात् दधातेः लोटि मध्यमपुरुषैकवचने आत्मनेपदे] 'परिधत्स्व' धारय। 'धृतिः' धैर्य्यं [धृतिर्नेष्टौ स्त्रियां तुष्टौ योगभिद् धैर्य्यधारणे इति मेदिनी]।

७०। प्रभ्रष्टा इयं तुल्यावस्थां सखीमिव इमां मम तनुं आश्वासयति।

NOTES.

निधाय—placing, नि + धा + ल्यप्। कण्ठाश्लेषं—contact with the neck (in the case of the necklace), embrace by joining neck to neck (in the king's case of the king's body). समासाद्य—सम् + आ + सद (चुरादि) + ल्यप्। प्रभ्रष्टया—प्र + भ्रन्श् + क्त कर्त्तरि + टाप्। अनया—by this necklace. तुल्यावस्था—placed in the same state; तुल्या—तुलया संमिता इति तुल्या, तुला + यत् (by 'नौ-वयो-धर्म्म-मूल-मूल-सीता-तुलाभ्यः तार्य्य-तुल्य-प्राप्य-वश्य आनाम्य-सम-समित-समितेषु'); अवस्था—अव + स्था + अङ्। आश्वासयते—आ + श्वस् + णिच् + लट् ते कर्म्मणि। धृतिं करिष्यामः—shall take comfort; धृति—धृ + क्तिन्। परिदधाति—परि + धा + लट् ति। सभयं दिशः अवलोक्य—we all know that the burnt child dreads the fire; the विदूषक's bitter experience has taught him to be more careful. मन्त्रयस्व—speak, मन्त्र + लोट् स्व।

(ततः प्रविशति वेत्रहस्ता वसुंधरा।)

वसुंधरा—(उपसृत्य) जअदु जअदु भट्टा। एसो क्खु रूपसदो भाडणिओ विजअवम्मा किंपि णिवेदिदुं दुआरे चिट्ठदि।

राजा—वसुंधरे, अविलम्बितं प्रवेशय।

वसुंधरा—जं देवो आणवेदित्ति। (निष्क्रम्य विजयवर्मणा सह पुनः प्रविश्य च) विजयवम्म, एसो क्खु भट्टा। ता उपसप्पदु अज्जो णं।

विजयवर्मा—(उपसृत्य) जयतु जयतु देवः। देव, दिष्ट्या वर्धसे रुमण्वतो विजयेन।

राजा—(सपरितोषम्) विजयवर्मन्, अपि जिताः कोसलाः।

विजयवर्मा—देवस्य प्रभावेण।

राजा—साधु रुमण्वन्, साधु! अचिरान्महत्प्रयोजनमनुष्ठितम्। विजयवर्मन्, तत्कथय कथाम्। अतिविस्तरतः श्रोतुमिच्छामि।

वसुंधरा—जयतु जयतु भर्ता। एष खलु रुमण्वतो भागिनेयो विजयवर्मा किमपि निवेदयितुं द्वारे तिष्ठति।

वसुंधरा—यद्देव आज्ञापयतीति। विजयवर्मन्, एष खलु भर्त्ता। तदुपसर्पत्वार्य एनम्।

[তাহার পর বেত্রহস্তে বসুন্ধরার প্রবেশ]

বসুন্ধরা। [সমীপে গমন করিয়া] প্রভুর জয় হউক! রুমণ্বানের ভাগিনেয় বিজয়বর্ম্মা কিছু নিবেদন করিবার জন্য দ্বারে উপস্থিত।

রাজা। বসুন্ধরে, তাঁহাকে শীঘ্র প্রবিষ্ট করাও।

বসু। যেরূপ আদেশ করেন। [নিষ্ক্রান্ত হইয়া বিজয়বর্ম্মার সহিত পুনঃ প্রবেশপূর্ব্বক] বিজয়বর্ম্মা, ঐ নরপতি, উঁহার নিকটে গমন করুন।

বিজয়। [অগ্রসর হইয়া] প্রভুর জয়! রুমণ্বানের জয়লাভে আপনার অদৃষ্ট সুপ্রসন্ন।

রাজা। [পরিতোষের সহিত] বিজয়বর্ম্মন্, কোশল জয় হইয়াছে?

বিজয়। নরপতির প্রভাবে (হইয়াছে)।

রাজা। রুমণ্বন্, সাধু, সাধু! অল্পকালের মধ্যে মহৎ কার্য্য সাধন করিয়াছ। বিজয়বর্ম্মন্, বিস্তৃতভাবে সমস্ত বর্ণন কর; আমি শুনিতে ইচ্ছা করি।

[*Then enter Basundhara with a cane in her hand.*]

Basundhara. [*Advancing.*] Victory to our lord! Vijayvarman, the son of the sister of Rumanvat, stands at the door to communicate something.

King. Introduce him immediately, Basundhara.

Basu. As your majesty commands. [*Going out and re-entering with Vijayvarman.*] Vijayvarman, here is his majesty, the king; advance to him, noble sir.

Vijay. [*Advancing.*] Victory, victory to our lord! our lord is to be congratulated on the victory won dy Rumanvat.

King. [*With satisfaction.*] Are the Kosolas conquered, Vijayvarman?

Vijay. By the might of our lord.

King. Bravo! Rumanvat, bravo! You have achieved an important thing within a short time. Narrate the story, Vijayvarman; I should like to hear it in detail.

तुत इति। 'वेत्रः हस्ते' यस्याः सा 'वेत्रहस्ता' [अत्र वेत्रशब्दस्य प्रहरणार्थत्वमभ्युपेतव्यम्। तेन च सप्तम्यन्तस्य परनिपातः]। 'वसुन्धरे'ति प्रतीहार्य्याः नाम। वसूनि धरति या सा [धरतेः संज्ञायां भृतृवृजीत्यादिना खच्]।

वसुन्धरा। 'रुमण्वतः' तदाख्यस्य वत्सराजसेनापतेः। भगिन्याः अपत्यं पुमान् इति भागिनेयः [स्त्रीभ्यो ढक् इति ढक् प्रत्ययः]।

विजय। 'रुमण्वतः' इति [कर्त्तरि कृद्योगलक्षणा षष्ठी]। 'विजयेन' कौशलजयेन।

राजा। 'प्रयोजनं' कृत्यं। 'अतिविस्तरतः' इति [तृतीयायाः तसि। प्रकृत्यादिभ्यश्चेति तृतीया]।

NOTES.

वेत्रहस्ता—the परनिपात of हस्त must be accounted for by call-

ing वेव a प्रहरण or weapon to make the rule 'प्रहरणार्थेभ्यः परे निष्ठासप्तम्यौ' applicable here. वसुन्धरा—name of a female warden; वसु + धृ + खच् + टाप्। अविलम्बितं—without delay; विलम्बित—वि + लम्ब + क्त (लम्बते; ललम्बे; अलम्बिष्ट); प्रवेशय—प्र + विश + णिच् + लोट् हि। विजयेन—वि + जि + अच् (जि with वि is आत्मनेपदी)। जिताः—जि + क्त कर्म्मणि। कोसलाः—names of countries (provinces) are used in the plural. प्रभावेण—प्रकृष्टः भावः (भू + घञ्) इति प्रभावः; the ण is optional by 'प्रातिपदिकान्तनुम्विभक्तिषु च', hence also प्रभावेण। विजयवर्म्मन्—is lit. clothed with victory as with an armour, वर्म्मन्—वृ + मनिन् (व्रियते देहः अनेन इति)। अनुष्ठितम्—अनु + स्था + क्त कर्म्मणि। विस्तर—वि + स्तृ + अप् (to indicate a collection of words the affix is अप् and not घञ् by 'प्रथने वावशब्दे')।

विजयवर्मा—देव, श्रूयताम्। वयमितो देवादेशात्कतिपयैरेवाहोभिरनेककरितुरगपत्तिदुर्निवारेण महता बलसमूहेन गत्वा विन्ध्यदुर्गावस्थितस्य कोसलनृपतेर्द्वारमवष्टभ्य सेनाः समावेशयितुमारब्धवन्तः।

राजा—ततस्ततः।

विजयवर्मा—ततः कोसलेश्वरोऽप्यतिदर्पात्परिभवमसहमानो हास्तिकप्रायमशेषमात्मसैन्यं सज्जीकृतवान्।

विदूषकः—भोः लहुं लहुं आचक्ख। वेवदि मे हिअअं।

विदूषकः—भोः, लघु लघ्वाचक्ष्व। वेपते मे हृदयम्।

বিজয়। দেব, শ্রবণ করুন, আমরা প্রভুর আদেশে অনেক হস্ত্যশ্বপদাতিহেতু দুর্নিবার মহৎ সৈন্য লইয়া গমন করত, কয়েকদিনের মধ্যে বিন্ধ্যদুর্গে অবস্থিত কোশলনরপতির নির্গমনের পথ নিরুদ্ধ করিয়া সৈন্যসমাবেশ করিতে আরম্ভ করিলাম।

রাজা। তাহার পর, তাহার পর?

বিজয়। তাহার পর কোশলেশ্বরও অতিদর্পে অবমাননা সহ্য করিতে না পারিয়া তাঁহার গজবহুল সমস্ত সৈন্য সজ্জীকৃত করিলেন।

বিদূ। ধীরে ধীরে বল। আমার হৃদয় কম্পিত হইতেছে।

Vijay. Listen, your majesty, Marching in obedience to your majesty's commands, with an immense host of armies, irresistible on account of a large number of elephants, horse and infantry, we began to array our armies shutting up the exit of the king of Kosala stationed on his fortress on the Vinhdya hills.

King. What then ? What then ?

Vijay. Then the king of Kosala unable to bear this insult, on account of extreme pride, made ready all his army consisting mainly of a large body of elephants.

B du. Say it slowly. My heart trembles (with fear.)

विजय। 'देवस्य' प्रभोः 'आदेशः' आज्ञा इति 'देवादेशः' तस्मात्। [हेतौ पञ्चमी यद्वा ल्यब्लोपे पञ्चमी]। [किमशब्दात् डतिप्रत्ययेन कतिशब्दः सिद्धः, संख्यावत्रनीऽयं बहुषु प्रयुज्यते। ततः अवयवे तयस्य अयनादेशे पुगागमे] 'कतिपये'ति रूपम्। 'अहीभि'रिति [अपवर्गे तृतीया]। 'करिणः' हस्तिनः 'तुरगा' अश्वाः 'पत्तयः' पादाताश्च इति 'करितुरगपत्ति' [सेनाङ्गत्वात् द्वन्द्वैकवद्भावः]। 'अनेकं करितुरगपत्ति' इति 'अनेककरितुरगपत्तिः'; तेन 'दुर्निवारः' वारयितुमशक्यः अप्रतिकार्य्य इत्यर्थः तेन। तुरं त्वरितं गच्छन्ति इति तुरगाः [गमेर्डः पदधातोः क्विन् पत्तिः पदातिः। दुर्निपूर्व्वात् वारयतेः कर्म्मणि खल् दुर्निवारः]। 'बलानां' सेनानां 'समूहः' इति 'बलसमूहः' [बलं गन्धरसे रूपे स्थामनि स्थौल्यसैन्ययोः। पुमान् हलायुधे दैत्यप्रभेदे वायसेऽपि च। बलयुक्तेऽन्यलिङ्गः स्याद् वाच्यालके तु योषिति॥ इति मेदिनी]॥ 'विन्ध्ये' तदाख्ये पर्व्वते यत् 'दुर्गं' प्राकारपरिखादिभिः कृतं दुर्भेद्यं सैन्यगुप्तिस्थानं। दुःखेन गम्यते अस्मिन् इति 'दुर्गं' [सुदुरोरधिकरणे इति गमेर्डः] तत्र 'अवस्थितः' कृतसैन्यसमावेशः। तस्य। 'अवष्टभ्य' सन्निरुध्य। [अवपूर्व्वात् स्तन्भ्धातोः ल्यप्। अवाच्चालम्बनाविदूर्य्ययोरिति षत्वम्]। 'समावेशयितुम्' सन्निवेशयितुम्, सज्जीकर्त्तुम् [रभ्धातौ उपपदे शकधृषेत्यादिना तुमुन्]।

विजय। 'परिभवः' अधिक्षेपः। हस्तिनां समूहः इति 'हास्तिकम्' [अचित्त-हस्तिधेनोः ठक् इति हस्तिशब्दात् समूहे ठक्प्रत्ययः] हास्तिकस्य प्रायः बाहुल्यं यत्र तत् 'हास्तिकप्रायं'। हस्तिबहुलम् [प्रायोभूम्न्यन्तगमने इत्यमरः]। असज्जं सज्जं कृतवान् इति 'सज्जीकृतवान्' [अभूततद्भावे च्विः। सज्जधातोः अच् क्लीबे सज्जं]।

NOTES.

पत्तिः is a feminine base derived from the root पद with ति by 'पदिप्रथिभ्यां नित्' ; पत्ति—infantry. [Technically a पत्ति consists of 1 elephant, 1 chariot, 3 horses and 5 foot-soldiers, 'एकेभैक-रथा त्र्यश्वा पत्तिः पञ्चपदातिका' इत्यमरः] समावेशयितुम्—सम् + आ + विश + णिच् + तुमुन्। आरब्धवन्तः—आ + रभ् + क्तवतु। परिभवम्—परि + भू + अप्। असहमानः—नञ् + सह + शानच्। हास्तिक is derived from हस्तिन् with the तद्धित ठक। Things destitute of mind, and the words हस्तिन् and धेनु take the affix ठक् in the sense of a collection or multitude. "अचित्तहस्तिधेनोष्ठक्"। आचक्षु—आ + चक्ष् to say + लोट् ख। वेपते—वेप् to tremble + लट् ते।

राजा—ततस्ततः ?

विजयवर्मा—देव, कृतनिश्चयश्चामौ

योद्धुंनिर्गत्यविन्ध्यप्रादभवदभिमुखस्तत्क्षणं दिग्विभागा-
न्विन्ध्येप्रेनेवापरेण द्विरदपतिघटापीडबन्धेन रुन्धन्।*
वेगाद्बाणान्विमुञ्चन्नथसमदगजोत्पिष्टपत्तिर्निपत्य†
‡प्रत्यैच्छद्बाञ्छितामिद्विगुणितरभसस्तं रुमण्वान्क्षणेन॥ ७१॥

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* द्विपपतिपृतनापीडबन्धेन इति पाठान्तरम्।

† समदगजघटोत्पिष्टपत्तिरिति पाठभेदः।

‡ प्रत्यायादिति भिन्नः पाठः।

अपि च।

अस्त्रव्यस्तशिरस्त्रशस्त्रकषणैः क्षत्तोत्तमाङ्गे क्षणं
व्यूढासृक्सरिति स्वनत्प्रहरणे वर्मोद्गमद्वह्निनि।*
आहूयाजिमुखे स कोसलपतिर्भग्ने प्रधाने बले

राजा—कथमस्मदीयान्यपि बलानि भग्नानि।

विजयवर्मा—

एकेनैव रुमण्वता शरशतैर्मत्तद्विपस्थो हतः॥ ७२॥

রাজা। তাহার পর, তাহার পর?

বিজয়। কোশলেশ্বর স্থিরপ্রতিজ্ঞ হইয়া বিন্ধ্যদুর্গ হইতে নির্গমন করত, দ্বিতীয় বিন্ধ্যের ন্যায় হস্তিরাজ ও পদাতি সেনার সন্নিবেশে দিগ্‌বিভাগসমূহকে সমাচ্ছন্ন করিয়া যুদ্ধ করিবার জন্য সম্মুখবর্ত্তী হইলেন। অনন্তর রুমণ্বান্ অভীষ্ট প্রাপ্তি হেতু দ্বিগুণোৎসাহে, মদস্রাবী নিজ হস্তিসেনার দ্বারা (কোশলেশ্বরের) পদাতিসেনা নিষ্পেষিত করিয়া এবং বেগে বাণ নিক্ষেপ করিতে করিতে অভিধাবনপূর্ব্বক মুহূর্ত্তমধ্যে তাঁহার সমীপে সমাগত হইলেন।

এবং—

সংগ্রামাঙ্গনে অস্ত্রাঘাতে লৌহাদিনির্ম্মিতশিরস্ত্রাণসমূহ বিপর্য্যস্ত ও প্রক্ষিপ্ত হইয়া যোধগণের মস্তকসমূহ ছিন্ন হইয়া পতিত হইতে লাগিল; রুধিরনদী প্রবাহিত হইল, আয়ুধাদির শব্দ সমুত্থিত হইল, এবং বর্ম্মসংঘর্ষে অনল উৎপতিত হইতে লাগিল; ঈদৃশ রণাগ্রে প্রধান সৈন্যসমূহ পরাস্ত হইলে, সেই কোশলপতিকে আহ্বান করিয়া—

রাজা। কি! আমাদের সৈন্য পরাজিত হইল?

বিজয়। রুমণ্বান্ একাকীই শত শত শরে মদমত্ত হস্তীর উপর স্থিত তাঁহাকে নিহত করিলেন।

King. What then?

Vijay. Firm in purpose, he, sallying forth from the Vindya, and covering the divisions of the quarters with an array of large

* वर्म्मोद्बलदिति पुस्तकान्तरे।

elephants and infantry formed into a thick line, thus appearing to be a second Vindya chain, stood face to face for fighting. Then Rumanvat discharging arrows with speed, trampling down the infantry with his furious elephants, and leaping down (from his elephant), his ardour increased twofold on account of the attaining of his heart's wish, met him in a moment. Also the principal army being routed and dispersed.

King. What? our army dispersed?

Vijay. Rumanvat alone challenging the king of Kosala in the fore front of the battle, where heads were lopped off by blows of swords scattering and tossing the helmets, and where in a moment a stream of blood flowed, the implements of war were sounding, and fire flashed forth from the armours; killed him seated on a furious elephant, with hundreds of arrows.

विजय। 'कृतः निश्चयः' युद्धार्थं सङ्कल्पः येन स 'कृतनिश्चयः'। योद्धुमिति। अन्वयः। असौ विन्ध्यात् निर्गत्य तत्क्षणम् अपरेण विन्ध्येन इव द्विरदपतिघटा-पौड़वन्धेन दिग्विभागान् रुन्धन् योद्धुम् अभिमुखः अभवत्। अथ रुमण्वान् बाणान् विमुञ्चन् समदगजोत्पिष्टपत्तिः वाञ्छिताभिहिगुनितरभसः वेगात् निपत्य क्षणेन तं प्रत्यैच्छत् ॥ ७१ ॥

'असौ' कोशलाधिपः 'विन्ध्यात्' 'विन्ध्याद्रिस्थितात् दुर्गादित्यर्थः [अपादाने पञ्चमी] 'निर्गत्य तत्क्षणं' तन्मुहूर्त्तमेव [अत्यन्तसंयोगे द्वितीया] 'अपरेण' अन्येन 'विन्ध्येन इव' अतिप्रभूतत्वात् विसारित्वात् द्वितीयविन्ध्याचलेनेव 'द्विपपतीनां' वारणराजानां 'पृतनानां' सेनानां [ध्वजिनी वाहिनीसेना पृतनानीकिनी चमूरित्यमरः] 'पौड़ा' निरवकाशत्वात् अन्योन्यावमर्द्दः यस्मिन् सः 'द्विपपतिपृतनापीड़ः' तथोक्तः 'वन्धः' रचना सन्निवेशः इति यावत् तेन, अविरलसन्निविष्टहस्तिपत्तिव्यूहेन करणेन 'दिशः विभागाः' इति 'दिग्विभागाः' तान् एकां दिशमित्यर्थः 'रुन्धन्' समाच्छादयन् 'योद्धु' युद्धार्थमित्यर्थः, 'अभिमुखः अभवत्' सिसंग्रामयिषुरग्रेसरः अतिष्ठत्। 'अथ' अनन्तरं, अभिमुखे तस्मिन् कोशलाधिपे इत्यर्थः 'रुमण्वान्' अस्मत्सेनापतिः 'बाणान्' निशितान् शरान् 'विमुञ्चन्' अरीन् प्रति निक्षिपन् 'समदेन' मदस्राविणा 'गजेन'

स्वस्य वाहनभूतेन हस्तिना 'उत्पिष्टा' [पिनष्टेः कर्म्मणि क्तः] निष्पिष्टा संचयं नीता इत्यर्थः 'पत्तिः' कोशलपतेः पदातिसैन्यं येन स 'समदगजोत्पिष्टपत्तिः' तथा 'वाञ्छितस्य' चभिलषितस्य कोशलाधिपसान्निध्यस्य 'आप्तिः' आसादनं तया 'द्विगुणितः' अधिकतरं वर्द्धितः 'रभसः' वेगः हर्षो वा यस्य स 'वाञ्छितासि-द्विगुणितरभसः' [रभसो वेगहर्षयोरिति मेदिनी] चिरकाङ्क्षितशत्रुदर्शनादविलम्बीत्-साहः सन् 'वेगात् निपत्य' स्ववाहनात् वेगेन भुवि अवरुह्य 'क्षणेन' मुहूर्त्तेनैव [अपवर्गे तृतीया] 'तं प्रत्यायात्' अभ्यगच्छत्। द्वौ गुणौ आवृत्ती यस्य स द्विगुणः। द्विगुणं करोति इति द्विगुणयति [कृत्याख्याने णिच्, ततः कर्म्मणि क्तः]। [विन्ध्येनेवेति उत्प्रेक्षालङ्कारः। स्रग्धरावृत्तम्]।

असेति। अन्वयः। असव्यस्तशिरस्त्रशस्त्रकषणैः कृत्तोत्तमाङ्गे क्षणं व्यूढासृक्-सरिति स्वनत् प्रहरणे वर्म्मोद्गमदृवह्निनि आजिमुखे (अस्माकं) प्रधाने दले भग्ने एकेन एव रुमण्वता आहूय शरशतैः मत्तद्विपस्थः स कोशलपतिः हतः॥ ७२॥

शिरः मस्तकं त्रायन्ते यानि तानि 'शिरस्त्राणि' [त्रायतेः कः] शीर्षण्यानि 'अस्तानि' क्षिप्तानि 'व्यस्तानि' च प्रोत्क्षिप्तानि च 'शिरस्त्राणि' शिरस्त्राणानि यैः तानि 'असव्यस्तशिरस्त्राणि' तथोक्तानि यानि 'शस्त्राणि' आयुधानि तैषां 'कषणैः' प्रहारैरित्यर्थः 'कृतानि' वक्त्राणि छिन्नानीति यावत् 'उत्तमाङ्गानि' मूर्द्धानः यस्मिन् तत् तस्मिन् 'कृत्तोत्तमाङ्गे' 'क्षणं' मुहूर्त्तादेव 'व्यूढा' प्रवृत्ता इत्यर्थः [वहेः क्तः] 'असृजां' रुधिराणां 'सरित्' नदी यत्र तत तस्मिन् 'व्यूढासृक्सरिति' प्रवहच्छोणितकुल्ये 'स्वनन्ति' ध्वनन्ति शब्दं कुर्व्वन्ति इत्यर्थः 'प्रहरणानि' आयुधानि यस्मिन् तत् तस्मिन् 'स्वनत्प्रहरणे' प्रहरति एभिरिति [करणे ल्युट्]। ध्वनदा-युधे, 'वर्म्मभ्यः' तनुत्रेभ्यः 'उद्गमन्' आयुधसंघट्टात् समुद्गच्छन् 'वह्निः' अनलः यस्मिन् तत् तस्मिन् [इकोऽचि विभक्तौ इति नुम्]। निष्ठुरेषु कवचेषु प्रवृत्तशस्त्र-सम्पातसंघट्टनया विकीर्णलीलाग्निकणे, अजति अस्यां इति 'आजिः' [इञजादिभ्यः इति इञ्स्त्रियः संयत् समित्याजिसमिद्युधः इत्यमरः] तस्याः 'मुखे' इति 'आजि-मुखे' संग्राममूर्द्धनि 'प्रधाने दले' अस्मदीये सैन्ये 'भग्ने' निर्ज्जिते सति 'एकेनैव रुमण्वता आहूय' समरार्थं स्पर्द्धमानेन इत्यर्थः 'शराणां शतैः मत्तद्विपस्थः'

अभिन्नवारणारूढः 'स कौशलपतिः हतः' यमवधयं निन्ये। [शार्दूलविक्रीडितं वृत्तम्।]

३१। कृतनिश्चयेन अमुना दिग्विभागान् रुन्धता अभिमुखेन अभूयत। अथ बाणान् विमुञ्चता समदृगनीकपिष्टपत्तिना वाञ्छितातिद्विगुणितरभसेन रुमण्वता स प्रत्यायायत।

३२। एकएव रुमण्वान् मत्तद्विपस्थं तं कौशलपतिं शरशतैः हतवान्।

NOTES.

कृतनिश्चयः—determined, firm in his resolution. निश्चय—निस् + चि + अप्। योद्धुम्—युध् + तुमुन्। निर्गत्य—निर् + गम् + ल्यप्, also निर्गम्य by 'वा ल्यपि'। अभिमुखः—अभिगतं मुखं यस्य सः ('प्रादिभ्यो धातुजस्य वाच्यो वा चोत्तरपदलोपः')। दिग्विभागान्—दिश्—दिश् + क्विन् कर्म्मणि (निपातन); विभाग – वि + भञ्ज + घञ् कर्म्मणि। द्विरदपति &c.—'रुन्धन्' इत्यस्य करणे तृतीया। द्विरदपतिघटा—an array of the best tuskers; द्वौ रदौ येषां ते द्विरदाः (रद्यते खण्ड्यते अनेन इति रदः दण्डः, रद् + अल्); द्विरदपतीनां घटा इति द्विरदपतिघटा (घटा alone may mean an array of elephants, 'गजानां घटना घटा' इत्यमरवचनात् विशेषवचनः घटाशब्दः अत्र सामान्यपरः घटनामेव बोधयति, अतएव न पुनरुक्तिदोषः, cf. तदीयमातङ्गघटा in Sisupal. I.); with an assemblage of the tuskers drawn up close and deep. रुन्धन्—रुध् + शतृ। वेगात्—ल्यब्लोपे पञ्चमी। विमुञ्चन्—Qual. रुमण्वान्, वि + मुच् + शतृ। समदगन etc.—Qual. रुमण्वान्। उत्पिष्ट—उद् + पिष् + क्त कर्म्मणि, पत्ति—foot-soldiers (belonging to the Kosala king). निपत्य—alighting from his elephant, नि + पत् + ल्यप्। प्रत्यैच्छत्—met, प्रति + इष् + लङ् द्। वाञ्छितातिद्विगुणितरभसः—Qual. रुमण्वान्; वाञ्छित—वाञ्छ + क्त कर्म्मणि; आति—आप् + क्विन् भावे; the वाञ्छित or desired object is the presence of the enemy before him. असव्यस्त...क्रुद्धोत्तमाङ्गे, क्षणं व्यूढासृक्सरिति, स्खलत्प्रहरणे and वर्म्मोद्गमवह्निनि are adjectives qualifying आनिमुखे। असव्यस्त—tossed and scattered, अस + क्त and वि + अस् + क्त कर्म्मणि;

शिरस्त्र—helmet, शिरस् + त्रै + क ; शस्त्र – weapon, शस् + ष्ट्रन् करणे (शसति हिनस्ति अनेन इति शस्त्रम् ; शस्त्रs are held in the hand while used as a खड्ग, अस्त्रs are thrown off as a बाण ; शस—शसति, शशास, अशसीत्)। कषणैः—by the strokes, कष् + लुङ् भावे। कृत्त—कृत् + क्त कर्म्मणि (कृन्तति ; चकर्त्त ; अकर्त्तीत् ; कर्त्तिष्यति कर्त्स्यति) ; उत्तमाङ्ग is head. क्षणम्—for a time, अत्यन्तसंयोगे २या। व्यूढ—वि + वह + क्त कर्त्तरि (अकर्म्मकत्वात्) ; असृज् – blood (declined as असृक् असृजौ असृञ्जि &c) ; सरित्—सृ + इति (by 'हृसृरुहियुषिभ्यः इतिः') a rivulet. स्वनत्—स्वन् to sound + शतृ ; प्रहरण—प्र + हृ + लुङ् करणे। वर्म्मन्—वृ + मनिन् करणे ; उद्गच्छत्—the reading seems to be corrupt for उद्गमत् stands for उद्गच्छत् and उद्वलत् for उद्वलमान (वल is भ्वादि आत्मनेपदी ; वलते, ववले, अवलिष्ट ; the root occurs also in वलन in sl. 39) ; उत्पतत् suits the case ; वह्नि—वह् + नि (वहति आज्यं देवसमीपम् इति वह्निः) ; for the form वर्मोद्गमत्वह्निनि see notes on कुटिलीकृतभ्रुणि in sl. 65 ; the other form is वह्नौ। आह्वय—आ + ह्वे + लयप् (आत्मनेपदी in the sense of challenging as here). भग्ने—भञ्ज + क्त, routed. कथमस्मदीयानि &c.—This is a remark put in by the king before विजयवर्म्मा finishes, hence the 4th line of sl. 72 does not immediately follow the 3rd line. अस्मदीय—अस्मद् + छ। शरशतैः—शत (also सहस्र &c.) is sing. to mean one hundred, dual to mean two hundred and plural to mean 3 or more hundred. मत्तद्विपस्यः—Qual. कोसलपतिः ; मत्तद्विप + स्या + क ; मत्त—मद् + क्त ; द्विप—द्वि + पा + क (क is affixed in both the cases by 'सुपि स्थः'। हतः—हन् + क्त कर्म्मणि।

विदूषकः—जेदु जेदु भवं। जिदं अह्मेहिं। (इति नृत्यति।)

राजा—साधु कोसलपते, साधु। मृत्युरपि ते श्लाघ्यः। यस्य हि रिपवोऽपि पुरुषकारमेवं वर्णयन्ति। ततस्ततः।

विजयवर्मा—देव, ततो रुमण्वानपि कोसलेषु मद्भ्रातरं

ज्यायांसं जयवर्माणं स्थापयित्वा प्रहारव्रणितहास्तिकप्रायमशेषसैन्यमनुवर्तमानः शनैः शनैरागच्छत्येव।

राजा—वसुन्धरे, उच्यतां यौगन्धरायणः। प्रदर्श्यतां मत्प्रसादस्य विभव इति।

वसुन्धरा—जं देवो आणवेदित्ति। (इति विजयवर्मणा सह निष्क्रान्ता।)

বিদূষকঃ—জয়তু জয়তু ভবান্ জিতমস্মাভিঃ।

বসুন্ধরা—যদ্দেব আজ্ঞাপয়তীতি।

বিদূ। আপনার জয়, আপনার জয়! আমরা জয়লাভ করিয়াছি [নৃত্য করিতে লাগিল]

রাজা। কোশলেশ্বর, আপনি ধন্য, আপনি ধন্য! আপনার মৃত্যুও স্পৃহণীয়; শত্রুগণও যাঁহার বীরত্ব ও পুরুষকারের এরূপ বর্ণনা করে। তাহার পর, তাহার পর?

বিজয়। দেব, তাহার পর রুমণ্বান্ আমার জ্যেষ্ঠভ্রাতা জয়বর্ম্মাকে কোশলরাজ্যে স্থাপিত করিয়া প্রহার নির্ভিন্ন হস্তিবহুল সমস্ত সৈন্যের পশ্চাতে ধীরে ধীরে আগমন করিতেছেন।

রাজা। বসুন্ধরে, যৌগন্ধরায়ণকে বল যে আমার প্রসাদ বা পরিতোষের শক্তি যেন প্রদর্শন করেন।

বসু। দেব যেরূপ আদেশ করেন। [বিজয়বর্ম্মার সহিত নিষ্ক্রান্ত হইল]

Bidu. Victory! victory to you! We have won (the battle).

[*Dances.*]

King. Bravo! you, king of Kosala! Bravo! Even your death is enviable; whose valour and energy are thus described by even your enemies. What occurred then?

Vijay. Your majesty, the Rumanvat placing my elder brother, Jayvarman, in Kosala, and following all the army consisting mainly of elephants bearing scars of wounds comes slowly.

King. Basundhara, tell Yaugandharayana that he may show him (Vijayvarman) the height of my favour.

Basu. As your majesty commands. [*Exit with Vijayavarman*]

राजा। 'साध्वि'ति अव्ययम्, प्रशंसापरम्। 'पुरुषकारः' सत्त्वोत्साहातिरेकः इत्यर्थः।

विजय। 'कोशलाः' [कोशलानां निवासः इति अण्। जनपदे लुप् इति अणो लुप्। लुपि युक्तवद्व्यक्तिवचने, इति पुंस्त्वं बहुत्वञ्च]। [इद्धशब्दादीयसुनि, इद्धस्य ज्यादेशे अमि] ज्यायांसं इद्धतरमग्रजमित्यर्थः। 'प्रहारेण' शस्त्राघातेन 'व्रणितं' जातव्रणं [व्रणशब्दादितच्] छिन्नाङ्गमित्यर्थः यत् 'हास्तिकं' हस्तिसमूहः तस्य 'प्रायः' बाहुल्यं यत्र तत् 'प्रहारव्रणितहास्तिकप्रायम्'। 'अनुवर्त्तमानः' अनुगच्छन् अग्रतो नयन्नित्यर्थः।

राजा। 'मम प्रसादः' अनुग्रहः इति 'मत्प्रसादः' तस्य विभवः' सामर्थ्यं। यथायं प्रियनिवेदकः विजयवर्म्मा प्रकामं पुरस्कृतो भवति तथामात्येन विधीयतामिति ब्रूहि।

NOTES.

श्राध्यः—श्राध् + ण्यत्। मृत्युः—मृ + त्युक् (by 'भुजिमृङ्भ्यां युक्त्युकौ')। रिपवः—रप् + कु (अनिष्टं रपतीति रिपुः by 'रपेरिच्चोपधायाः'). The giving of praise, where praise is due, is one trait of उदयन's character. ज्यायांसं—इद्ध + ईयसुन् = ज्यायस् (see Tika). स्थापयित्वा—स्था + णिच् + क्त्वा। प्रहार—प्र + हृ + घञ्; हास्तिक—हस्तिन् + ठक् (see *ante.*) सैन्यम्—सेना + ण्य (सेनां समवैति इति सैन्यः सैनिकः by 'सेनाया वा'। द्वितीयान्तात् ण्यठकौ ; यत्तु 'सेनायां समवेता ये सेन्यास्ते सैनिकाश्च ते' निघण्टुषु उक्तं तत् फलितार्थकथनपरं बोध्यम्)। अनुवर्त्तमानः—अनु + वृत् + शानच्। शनैः—adv. qual. आगच्छति। प्रदर्श्यताम्—प्र + दृश् + णिच् + लोट् ताम् कर्म्मणि।

(ततः प्रविशति काञ्चनमाला।)

काञ्चनमाला—आसत्तह्मि देवीए। जह गच्छहञ्जे कञ्चणमाले, पदं ऐन्दजालिअं अज्जउत्तस्स दंसेहि। (इति परिक्रम्या-

चलोक्य च) एसो क्खु भट्टा। ता जाव णं उवसप्पामि। (उपसृत्य) जेदु जेदु भट्टा। भट्टा, देवी विण्णवेदि। एसो क्खु उज्जयिणीदो सम्बरसिद्धि णाम ऐन्दजालिओ आअदो। ता पेक्खदु भट्टा।

राजा—अस्ति नः कौतुकमैन्द्रजालिके। ततः शीघ्रं प्रवेशय।

काञ्चनमाला—जं भट्टा आणवेदित्ति। (इति निष्क्रम्य पिच्छिकाहस्तेनैन्द्रजालिकेन सह प्रविशति।)

काञ्चनमाला—आज्ञप्तास्मि देव्या। यथा गच्छ हञ्जे काञ्चनमाले, इममैन्द्रजालिकमार्यपुत्रस्य दर्शय। एष खलु भर्त्ता। तदावदेनमुपसर्पामि। जयतु जयतु भर्त्ता। भर्तः देवी विज्ञापयति। एष खलूज्जयिनीतः सम्बरसिद्धिर्नामैन्द्रजालिक आगतः। तत्प्रेक्षतां भर्त्ता।

काञ्चनमाला—यद्भर्ताज्ञापयतीति।

[তাহার পর কাঞ্চনমালার প্রবেশ]

কাঞ্চন। দেবী আমাকে আদেশ করিয়াছেন যে "কাঞ্চনমালা যাও এই ঐন্দ্রজালিককে আর্য্যপুত্রের সহিত সাক্ষাৎ করাও"। [গমন করিয়া ও অবলোকন করিয়া] এই ত প্রভু। ইঁহার নিকট গমন করি। [সমীপে গমন করিয়া] প্রভুর জয় হউক! দেবী বিজ্ঞাপন করিয়াছেন যে "সম্বর-সিদ্ধিনামে এই ঐন্দ্রজালিক উজ্জয়িনী হইতে আসিয়াছে। ইহাকে অবলোকন করুন।"

রাজা। ঐন্দ্রজালিকে আমার কৌতুক আছে; অতএব শীঘ্র তাহাকে লইয়া আইস।

কাঞ্চন। প্রভু যেরূপ আদেশ করেন; [নিষ্ক্রান্ত হইয়া পিচ্ছিকাহস্ত ঐন্দ্রজালিকের সহিত পুনঃপ্রবেশ করিল]

[*Then enter Kanchanmala.*]

Kanchan. I have been ordered by the queen thus—"Go Kanchanmala and introduce this magician to my husband" [*walking and looking*]. Here is the king. Let me approach him.

[*Advancing*] Victory to our lord! The queen informs you, my lord, that "this magician, Sambarsiddhi by name, has come from Ujjayini. See him, my husband."

King. We have some liking for a magician. Then introduce him quickly.

Kanchan. As your majesty commands. [*Going out, re-enters with the magician with a chowrie in his hand*].

काञ्चन। 'इन्द्रस्य' परमेश्वरस्य 'जालं' माया इव इति 'इन्द्रजालं,' साम्बरी-विद्या। इन्द्रजालेन दीव्यति इति 'ऐन्द्रजालिकः'। [तेन दीव्यति खनति चेति ठक्]। 'उज्जयिनीतः' [पञ्चम्यास्तसिल्। अपादाने पञ्चमी] 'सम्बरस्येव' तन्नाम्ना प्रसिद्धस्य दैत्यस्येव 'सिद्धिः' इन्द्रजालसिद्धिः यस्य स 'सम्बरसिद्धिः'।

राजा। [कौतुकं त्वभिलाषे स्यादुत्सवे नर्म्महर्षयोः। तथा परम्परायाते मङ्गले च कुतूहले। विवाहसूत्रगीतादिभोगयोरपि न द्वयोः इति मेदिनी]। अत्र 'कुतूहलं' रम्यवस्तु-समालोके लोलता इत्यर्थः।

काञ्चन। पिच्छिका सहितः हस्तः यस्य स 'पिच्छिकाहस्तः' [वृत्तौ मध्यपद-लोपः द्रष्टव्यः]। 'पिच्छिका' मयूरादेः पिच्छनिर्म्मितचामरं [पिच्छशब्दात् कन् संज्ञायां स्त्रियां टापि, कात्पूर्व्वस्येकारः]।

NOTES.

आज्ञप्ता—आ + ज्ञप् (चुरादि, ज्ञाने ज्ञापने च) + क्त कर्म्मणि + टाप् (also आज्ञपिता by 'वा दान्तशान्तपूर्णदस्तस्पष्टच्छन्नज्ञप्ताः'। ऐन्द्रजालिक—magician, इन्द्रजाल + ठक् (see Tika). कौतुकम्—curiosity. पिच्छिकाहस्तेन—with a chowrie in his hand.

चेटी—एदु एदु अज्जो।

(ऐन्द्रजालिकः परिक्रामति।)

चेटी—एसो भट्टा। ता उपसप्पदु अज्जो।

ऐन्द्रजालिकः—(उपसृत्य) जअदु जअदु भट्टा। (पिच्छिकां भ्रमयित्वा बहुधा हास्यं कृत्वा)

पणमह चलणे इन्दस्स इन्दजालिअत्तिलद्धणामस्स।
तह ज्जेव्व असुरस्स सम्बरस्स सुपरिट्ठिदजसस्स ॥ ७३ ॥

देव, किं

धरणीए मिअङ्को आआसे महिअरो जले जलणो।
मज्झह्लम्पि पओसो दाव सिज्जदु देहि आणत्तिम् ॥७४॥
हरिहरबह्मप्पमुहं देवं दंसेमि देवराअं च।
गअणेबि सिद्धचारणसुरहुसत्थं च णच्चन्तम् ॥ ७५ ॥

अहवा।

किं जप्पिदेण बहुणा इच्छसि हिअएण जं देव दिट्ठुम्।*
तं तं दंसेमि अहं गुरुणो मन्तप्पहावेण ॥ ७६ ॥

चेटी—एतु एत्वार्यः।

चेटी – एष भर्ता। तदुपसर्पत्वार्यः।

ऐन्द्रजालिकः—जयतु जयतु भर्ता!

प्रणमत चरणे इन्द्रस्येन्द्रजालिकेति लब्धनाम्नः।
तथैव असुरस्य सम्बरस्य सुप्रतिष्ठितयशसः ॥ ७३ ॥

देव, किं

धरण्यां मृगाङ्क आकाशे महीधरो जले ज्वलनः।
मध्याह्नेऽपि प्रदोषस्तावत्सिद्ध्यतु देह्याज्ञप्तिम् ॥ ७४ ॥
हरिहरब्रह्मप्रमुखान्देवान्दर्शयामि देवराजं च।
गगनेऽपि सिद्धचारणसुरवधूसार्थं च नृत्यन्तम् ॥ ७५ ॥

अथवा

किं जल्पितेन बहुनेच्छसि हृदयेन यद्देव द्रष्टुम्।
तत्तद्दर्शयाम्यहं गुरोर्मन्त्रप्रभावेण ॥ ७६ ॥

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* जं जं हिअएण महसि संदिट्ठुं इति पाठान्तरम्।

চেটী। আর্য্য, আসুন, আসুন।

ঐন্দ্রজালিক। [গমন করিতে লাগিল]

চেটী। ঐ প্রভু রহিয়াছেন। আপনি উঁহার সমীপে গমন করুন।

ঐন্দ্র। [অগ্রসর হইয়া] প্রভুর জয় হউক, প্রভুর জয় হউক! [পিচ্ছিকা ভ্রমণ করাইয়া বহু প্রকারে হাস্য করিয়া] ইন্দ্রজাল এই শব্দে যাঁহার নাম গৃহীত হয় সেই ইন্দ্রের চরণে সর্ব্বে প্রণাম কর; এবং সুপরিচিতকীর্ত্তি অসুর সম্বরকেও প্রণাম কর। দেব,—পৃথিবীতে, চন্দ্রমা, আকাশে মহীধর, জলে বহ্নি, মধ্যাহ্নেও সায়ংকাল উপস্থিত হইবে কি? যাহা ইচ্ছা করেন, সেইরূপ আদেশ প্রদান করুন। হরি হর ব্রহ্মা প্রভৃতি দেবগণ, দেবরাজ (ইন্দ্র) এবং গগনে নর্ত্তনপ্রবৃত্ত সিদ্ধ, চারণ ও দেববধূসমূহ দেখাইব। অথবা বহু জল্পনার প্রয়োজন কি? যাহা যাহা দেখিবার জন্য হৃদয়ে অভিলাষ হয়, আমি গুরুর মন্ত্রপ্রভাবে তাহাই দেখাইব।

Maid-servant. Come, come, sir.

Magician. [*Walks.*]

Maid-servant. Here is the lord ; approach him, sir.

Magician. [*Advancing.*] Victory to your majesty !

[*Moving about the chowrie in various ways laughing.*]

Bow down to the feet of Indra whose name is mentioned in the word *Indrajal* or magic ; and also to the feet of the Asura Sambara, whose fame is well established. Oh, Lord, give out your commands, if the deer-emblemed moon would be found on earth, hills in the sky, fire in water, and night-fall in noon-tide. I will show Hari, Hara, Brahma and the deities, the chief of the gods (Indra) and also a host of damsels belonging to the charanas (celestial panegyrists) and the Devas dancing in the sky. Or what is the use of talking much ? Whatever you wish in your heart to see, I will show by the power of the incantations of my teacher.

ऐन्द्र। 'समयित्वा' [साम्यतेः णौ, मितां ह्रस्वः इति ह्रस्वः]।

इन्द्रजालशब्देन 'लब्धं नाम' यस्य तस्य, इन्द्रजालशब्दे यस्य नामोच्चारणं भवति तस्य भगवतः 'इन्द्रस्य'। अन्यत् स्पष्टम्। 'सुप्रतिष्ठितं यशो' यस्य स 'सुप्रतिष्ठित-यशाः' तस्य। 'इन्द्रजालेति' प्रातिपदिकमात्रनिर्द्देशार्थं न स्वादिप्रयोगः।]।

धरण्यामिति। 'मृगः अङ्कः' चिह्नं यस्य स 'मृगाङ्कः' शशधरः धरण्यां उदितो

भवतु इति सर्व्वं सुगमम्। 'मह्याः धरः' इति 'महीधरः' अचलः। ज्वलति इति 'ज्वलनः' [नुचङ्क्रम्यदन्द्रम्यसृगृधिज्वलग्रुचलषपतपदः इति ज्वल् धातोः युच् कर्त्तरि] वह्निः। 'मध्यमङ्गः' इति 'मध्याङ्गः' [अङ्गोऽङ्गः एतेभ्यः इति एकदेशवाचिमध्यशब्द-पूर्व्वात् अङ्गः अङ्गादेशः। राजाङ्गाहाः पुंसि इति पुंस्त्वम्]। 'प्रदीपो' रजनी-मुखम्। 'आज्ञप्तिः' आज्ञा। [मारणतोषणादिषु अर्थेषु ज्ञाधातुर्युरादिर्घटादिश्च; मितां ह्रस्वः इति ह्रस्वत्वे ज्ञपयति। कर्म्मणि क्तिन् ज्ञप्तिः] 'जल्पितेन' वाग्जालेन। [गम्यमानसाधनक्रियापेक्षया करणत्वात् तृतीया। जल्पधातोः भावे क्तः]। 'गुरोः' आचार्य्यस्य दैविकस्य। 'मन्त्रस्य प्रभावः' शक्तिः तेन।

७३। इन्द्रस्य चरणे प्रणम्यतां।

७४। धरण्यां मृगाङ्केन आकाशे महीधरेण, जले ज्वलनेन, मध्याङ्गेऽपि प्रदी-पेण सिध्यतां, आज्ञप्तिः दीयतां।

७५। हरिहरप्रमुखः देवः दृश्यते देवराजश्च, गगनेऽपि सिद्धचारणसुरवधू-सार्थश्च नृत्यन्।

७६। यत् (त्वया) द्रष्टुं इष्यते, तत् तत् मया दर्श्यते।

NOTES.

भमयित्वा—भम + णिच् + क्त्वा (see Tika). बहुधा—बहु + धा क्रियाप्रकारे (by 'संख्याया विधार्थे धा')। हास्यम्—हस एव हास्यम्, हस + ण्यञ्। प्रणमत—प्र + नम + लोट् त ('उपसर्गाद् असमासेऽपि णोपदेशस्य' इति णत्वम्)। इन्द्रजालिका—see Tika, or 'प्रातिपदिकार्थलिङ्गपरिमाणवचनमात्रे प्रथमा' इति १मा। सम्बरस्य—also शम्बर, a well-known असुर in the war with whom Indra was aided by दशरथ ('सम्बरं, पुंसि दैत्यस्य मत्स्यस्य हरिणस्य च', 'शम्बरो हरिणे दैत्ये मत्स्ये च सलिले मृतः')। सुप्रतिष्ठितयशसः—प्रतिष्ठित—प्रति + स्था + क्त; यशस—यश् + असुन् (by 'यशेर्देवने युट् च; देवने स्तुतौ');; cf. established name as an illusionist). धरण्याम्—धृ + अनि 'अर्त्तिसृधृधम्यम्यश्यवितृभ्योऽनिः'); derive सरणि in sl. 29 by this rule. मध्याङ्गः—मध्यम् अङ्गः ('सर्व्वोऽपि एकदेशः अङ्गा समस्यते'; 'राजाहःसखिभ्यः इति टच्, now see Tika)। प्रदीपः—see *ante*. सिध्यतु—सिध् (दिवादि)

+ लोट् तु। आज्ञप्तिम्—see Tika. देवराजम्—'राजाहःसखिभ्यः—' इति टच्। गगने—गम्+युच् (by गमेर्मश्च' गमेः युच् स्यात् गश्च आदेशः; 'नभोऽन्तरिक्षं गगनम्')। सार्थ—a host or troop. सिद्ध—a kind of demi-gods; चारण—celestial bards (चर+णिच्+लुप्; see Tika below)। नृत्यन्तम्—नृत (दिवादि)+शतृ। इच्छसि—इष् (तुदादि)+लट् सि। द्रष्टुम्—दृश्+तुमुन्। प्रणमत चरणे etc.—Similar formulas are still used by jugglers and magicians when introducing themselves and recommending their art to unknown parties.

विदूषकः—भो वयस्स, अवहिदो होहि। भोः, ईदिसो से अवष्टम्भो जेण सव्वं संभावीअदि।

राजा—भद्र, तिष्ठ तावत्। काञ्चनमाले, उच्यतां देवी। युष्मदीय एवायमैन्द्रजालिकः। विजनीकृतश्चायमुद्देशः। तदागच्छ। सहितावेव पश्यावः।

चेटी जं भट्टा आस्सवेदित्ति। (इति निष्क्रम्य वासवदत्तया सह प्रविशति।)

वासवदत्ता—कञ्चनमाले उज्जइणीदो आअदोत्ति अत्थि मे तस्सिं ऐन्दजालिए बक्खवादो।

काञ्चनमाला—सादिउलबहुमाणो क्खु एसो देवीए। ता एदु एदु भट्टिणी।

(इति परिक्रामतः।)

काञ्चनमाला—भट्टिणि एसो भट्टा। ता उपसप्पदु देवी।

वासवदत्ता—(उपसृत्य) जेदु जेदु अज्जउत्तो।

राजा। देवि, बहुतरमनेन गर्जितम्। तदिहस्थावेव पश्यावस्तावत्।

(वासवदत्तोपविशति।)

विदूषकः—भो वयस्य, अवहितो भव। भोः, ईदृशीऽस्यावष्टम्भो येन सर्वं संभाव्यते।

चेटी—यद्भर्ताज्ञापयतीति।

वासवदत्ता—काञ्चनमाले, उज्जयिनीत आगत इत्यस्ति मे तस्मिन्नैन्द्रजालिके पक्षपातः।

काञ्चनमाला—ज्ञातिकुलवहुमानः खल्वेष देव्याः। तदेतु एतु भर्त्री।

काञ्चनमाला—भर्त्रि, एष भर्ता। तदुपसर्पतु देवी।

वासवदत्ता—जयतु जयत्वार्यपुत्रः।

বিদূ। বয়স্য অবহিত হউন। ইহার যেরূপ দর্প তাহাতে সকলই সম্ভব হইতে পারে।

রাজা। ভদ্র, মুহূর্ত্তকাল অপেক্ষা কর। কাঞ্চনমালা, দেবীকে বল, যে "এই ঐন্দ্রজালিক তোমরাই (দেশের)। এ স্থানে লোকজন কেহ নাই। অতএব এ স্থানে আগমন কর। উভয়ে মিলিত হইয়া দর্শন করিব।"

চেটী। প্রভু যেরূপ আদেশ করেন। [নিষ্ক্রান্ত হইয়া বাসবদত্তার সহিত প্রবেশ করিল]

বাস। কাঞ্চনমালা, এই ঐন্দ্রজালিক উজ্জয়িনী হইতে আসিয়াছে এই হেতু তাহার প্রতি আমার পক্ষপাত আছে।

কাঞ্চন। জ্ঞাতিজনের প্রতি দেবীর সম্মানপ্রদর্শনই এই (পক্ষপাতের মূল)। দেবি আসুন, আসুন। [উভয়ে গমন করিতে লাগিলেন]

কাঞ্চন। দেবি, ঐ নরপতি রহিয়াছেন, আপনি উঁহার সমীপে গমন করুন।

বাস। [অগ্রসর হইয়া] আর্য্যপুত্রের জয়!

রাজা। এই ঐন্দ্রজালিক অনেক গর্জ্জন করিয়াছে। এই স্থানে উপবিষ্ট হইয়া আমরা উভয়ে অবলোকন করি।

[বাসবদত্তা উপবেশন করিলেন]

Bdu. Be attetive, friend. Such is his bragging, that everything seems possible.

King. Wait a moment, good sir ; oh! Kanchanmala, tell the ueen that "the magician belongs to your (country) ; this is a retired place ; therefore come here, we will see it together."

Maid-servent. As my master commands. [*Going out re-enters with Vasavdatta.*]

Vasav. The Magician came from Ujjayini ; therefore Kanchanmala, I have some partiality for him.

Kanchan. This partiality is but a respect for the family of your parents; come, come my mistress. [*Both advance.*]

Kanchan. Here is the king, my mistress. Therefore advance, my lady.

Vasav. [*Advancing.*] Victory to my husband !

King. He has vaunted much, my queen ; let us see together from this place.

[*Vasavdatta sits down.*]

विदू। 'अवष्टम्भः' वागारम्भः [आलम्बनाविदूर्य्ययोरिति षत्वम्]।

राजा। युष्माकमयं इति 'युष्मदीयः' [छप्रत्ययः। अणि यौष्माकः, खञि यौष्माकीनः]। विगताः जनाः यस्मात् स 'विजनः' ; अविजनः विजनः कृत इति 'विजनीकृतः' जनशून्यः कृतः। 'उद्देशः' प्रदेशः स्थानमित्यर्थः, विविक्तोऽयं प्रदेशः', देव्याः अवावस्थानवाधा न कापि वर्त्तते इत्यर्थः। सहिता च सहितश्च इति 'सहितौ' [पुमान् स्त्रिया इति पुंलिङ्गैकशेषः]।

वास। पक्षे पातः इति 'पक्षपातः' आदरः। पितृकुलादागतः इति स्त्रीणां पक्षपातहेतुः।

काञ्चन। 'ज्ञातेः' पित्रादेः 'कुलं' गृहं तत्र 'बहुमानः' गौरवं इति 'ज्ञातिकुलबहुमानः'।

NOTES.

अवहित—attentive, अव + धा + क्त कर्त्तरि (अकर्म्मकत्वात्)। अवष्टम्भः —see अवष्टभ्य before sl. 71 ; the change of स of स्तम्भ into ष is by 'अवाचालम्बनाविदूर्य्ययोः', यथा यष्टिमवष्टभ्य आस्ते, तामाश्रित्य तिष्ठतीत्यर्थः, अवष्टब्धा -गौः, निरुद्धा सति समीपे अस्ति इत्यर्थः ; otherwise अवस्तब्धो वृषलः शीतेन। Here अवष्टम्भः = वागालम्बनम्। विजनीकृतः—विजन + चि + कृ + क्त कर्म्मणि। उद्देशः—spot. संहितौ—सं + धा + क्त (also संहितौ 'समीवाहिततयोः for

the समास see Tika). बहुतरम्—बहु + तरप्। गर्जितम्—गर्ज + क्त भावे। इहस्थौ—इह + स्था + क। ज्ञाति – ज्ञा + क्तिन् कर्त्तरि (जानाति छिद्रं कुलस्थितिञ्च इति ज्ञातिः इति भरतः)।

राजा—भद्र, प्रस्तूयतां बहुविधमिन्द्रजालम्।

ऐन्द्रजालिकः—जं देवो आणवेदित्ति। (बहुविधं नाट्यं कृत्वा पिच्छिकां भ्रमयन् हरिहरब्रह्मेत्यादि पुनः पठति)

(सर्वे सविस्मयं पश्यन्ति।)

राजा—(ऊर्द्धं दृष्ट्वासनादवतरन्) आश्चर्यमाश्चर्यम्।

विदूषकः—अच्चरिअं अच्चरिअं।

राजा—देवि, पश्य।

एष ब्रह्मा सरोजे रजनिकरकलाशेखरः शंकरोऽयं
दोर्भिर्दैत्यान्तकोऽसौ सधनुरसिगदाचक्रचिह्नैश्चतुर्भिः।
एषोऽप्यैरावतस्थस्त्रिदशपतिरमी देवि देवास्तथान्ये
नृत्यन्ति व्योम्नि चैताश्चलचरणरणन्नूपुरा दिव्यनार्यः॥७७॥

वासवदत्ता—अच्चरिअं अच्चरिअं।

विदूषकः—(अपवार्य) हा दासीए उत्त ऐन्दजालिअ, किं एदेहिं देवेहिं अच्छराहिं च दंसिदाहिं। जइ दे इमिणा परितुट्ठेण कज्जं ता दंसेहि साअरिअं।

ऐन्द्रजालिकः—यद्देव आज्ञापयतीति।

विदूषकः—आश्चर्यमाश्चर्यम्।

वासवदत्ता—आश्चर्यमाश्चर्यम्।

विदूषकः—हा दास्याः पुत्र ऐन्द्रजालिक, किमेतैर्देवैरप्सरोभिश्च दर्शितैः। यद्यनेन परितुष्टेन कार्यं तद्दर्शय सागरिकाम्।

राजा। भद्र, नानाविध ऐन्द्रजाल आरम्भ कर।

ঐন্দ্র। দেব যেরূপ আদেশ করেন। [নানাবিধ নৃত্য করিয়া এবং পিচ্ছিকা ভ্রমণ করাইয়া] হরি হর ব্রহ্মা প্রভৃতি সমস্ত দেবগণকে ও দেবরাজকে প্রদর্শন করাইব। এবং গগনতলে সিদ্ধ, চারণ ও সুরবধূসমূহ নৃত্য করিতেছে ইহা দেখাইব। [সকলে বিস্মিতভাবে অবলোকন করিতে লাগিলেন]

রাজা। [উর্দ্ধে দৃষ্টিপাত করিয়া আসন হইতে অবতরণপূর্ব্বক] আশ্চর্য্য, আশ্চর্য্য!

বিদূ। আশ্চর্য্য! আশ্চর্য্য!

রাজা। দেবি, দেখ, ঐ ব্রহ্মা সরোজাসনে উপবিষ্ট; চন্দ্রচূড় ভগবান্ শঙ্কর ঐ। ধনুঃ খড়্গ গদা ও চক্রচিহ্নিত চতুর্ভুজবিশিষ্ট ঐ দৈত্যারি বিষ্ণু। ঐ দেখ ঐরাবতারূঢ় ত্রিদশপতি ইন্দ্র; অন্য দেবগণ ঐ; আবার, ঐ দেখ গগনতলে চঞ্চলচরণে নূপুরের শব্দ করিয়া ঐ দিব্যনারীগণ নৃত্য করিতেছেন।

বাস। আশ্চর্য্য, আশ্চর্য্য!

বিদূ। [জনান্তিকে] হা দাসীপুত্র ঐন্দ্রজালিক, এই সকল দেবতা অপ্সরা দেখাইয়া ফল কি! যদি নরপতিকে পরিতুষ্ট করিবার প্রয়োজন থাকে, তাহা হইলে সাগরিকাকে দেখাও।

King. Begin, good sir, the various arts of your magic.

Mgician. As your majesty commands. [*Dancing in various ways and moving about the chowrie*] I will show the gods of whom Hari, Hara and Brahman are the chiefs, as also the king of gods, Indra, and also a multitude of the wives of the Siddhas, the divine bards and gods, dancing in the heavens.

King. [*Looking upwards, and coming down from his seat.*] Marvel! marvel!

Bidu. Wonder! wonder!

King. Behold, my queen. Yonder is the creator Brahman, (seated) on a lotus. There is the god Siva with his diadem of a lunar digit; and yonder is the slayer of the demons, the god Vishnu, with his four arms bearing the four marks, a bow, a sword, a mace, and a quoit. And there is the chief of the gods sitting on his elephant Airavat; and also the other gods; and thre dance in the heaven the divine females, with anklets ringing abut their restlessly moving feet.

Vasav. Wonderful! oh! wonderful!

Bidu. [*Aside.*] Ah! you magician, you son of a slave, what is the good of showing these gods and celestial nymphs ? If you want to please him (the king), show then Sagarika.

राजा । 'प्रस्तूयतां' आरभ्यतां [स्तुधातोः कर्म्मणि लोट् । अकृत्सार्व्वधातुकयोरिति दीर्घः] ।

ऐन्द्र । 'हरिश्च हरश्च, ब्रह्मा' च इति 'हरिहरब्रह्माणः' ते एव 'प्रमुखाः' प्रधानानि यस्य तम् 'हरिहरब्रह्मप्रमुखम्' [जात्यभिप्रायेणैकवचनम्] 'हिड्डाः' देवयोनिविशेषाः, 'चारणाः' देवानां स्तुतिपाठकाः [चारयन्ति कीर्त्तिमिति चारणाः ल्युप्रत्ययः स्तुतिपाठकाः] 'सुराः' देवाश्च, तेषां 'वधूनां' अङ्गनानां 'सार्थः' समूहः तम् ।

राजा । अन्वयः । देवि, एषः ब्रह्मा सरोजे (वर्त्तते), रजनिकरकलाशेखरः अयं शङ्करः, सधनुरसिगदाचक्रचिह्नैः चतुर्भिः दोर्भिः (उपलक्षितः) असौ दैत्यान्तकः, एषोऽपि ऐरावतस्थः विदशपतिः तथा अमी अन्ये देवाः, चलचरणरणन्नूपुराः एताः दिव्यनार्य्यः च व्योम्नि नृत्यन्ति ॥ ७७ ॥

हे 'देवि,' 'एष ब्रह्मा सरोजे' कमले उपविष्टः वर्त्तते इति शेषः । सरसि जायते यत् तत् 'सरोजं' [सप्तम्या जनेर्डः ; तत्पुरुषे कृति बहुलम् इति बाहुलकात् सप्तम्याः पाक्षिकः लोपः] । रजनिं रात्रिं करोति इति 'रजनिकरः' चन्द्रः [दिवाविभेत्यादिनाकरोतेः टः रज्यते अत्र इति रन्ज्धातोः कनिः, क्रदिकारादक्तिनः इति पक्षे रजनीशब्दः ईदन्तः] 'रजनिकरस्य कला' अंशः [कला तु षोड़शो भागः] 'शेखरः' चूड़ामणिः यस्य स रजनिकरकलाशेखरः चूडीत्तंसितचारुचन्द्रकलिकः 'अयं शङ्करः' महेश्वरः । 'धनुः' शार्ङ्गं 'असिः' खड्गः नन्दकः, 'गदा' कौमोदकी 'चक्रं' सुदर्शनं इति 'धनुरसिगदाचक्राणि' [जातिरप्राणिनां इति द्वन्द्वैकत्वे प्राप्ते जातिप्राधान्याभावात् न एकत्वं, द्रव्यविशेषविवक्षायां बहुत्वम्], तान्येव 'चिह्नानि' तैः 'सह वर्त्तमानाः इति 'सधनुरसिगदाचक्रचिह्नाः' तैः तथोक्तैः [अत्रामरः शङ्खो लक्ष्मीपतेः पाञ्चजन्यश्चक्रं सुदर्शनं । कौमोदकी गदा खड्गो नन्दकः कौस्तुभोमणिः इति] । 'चतुर्भिः दोर्भिः' भुजैः ['दमेर्डीस्' ; 'पद्दन्नोमासित्यादिना' पक्षे

दीर्घत्वादेशे दीर्घाभिः इति रूपम्] उपलक्षितः [प्रक्रत्यादिभ्यः उपसंख्यानात् तृतीया] 'असौ दैत्यानां' दितिसुतानां 'अन्तकः' विष्णुः। इरा जलं विद्यते अस्य इति 'इरावान्' समुद्रः, तत्र भवः इति 'ऐरावतः' [अण्प्रत्ययः], 'ऐरावते' अभ्रमातङ्गे 'तिष्ठति' यः सः 'ऐरावतस्थः' [सुपि स्थः इति कः] 'एषः' 'तिस्रः दशाः' बाल्यकौमारयौवनानि, जन्मसत्ताहङ्ययो वा येषां ते त्रिदशाः [संख्ययाव्ययासन्नादूराधिकसंख्याः संख्येये इति बहुव्रीहिः], यद्वा त्रिरावृत्ता व्यधिकाः दश परिमाणं एषां इति त्रिदशाः देवाः [बहुव्रीहौ संख्येये डजबहुगणात् इति श्रुतिसिद्धम्] 'त्रीन्' आध्यात्मिकादीन् तापान् 'दशन्ति' इति वा निर्व्वचनं, तेषां 'त्रिदशानां पतिः' देवराडिन्द्रः। 'तथा अमी अन्ये देवाः' अमराः। किञ्च। 'चलेषु' चञ्चलेषु, [पचादित्वादच् ,] 'चरणेषु' पादेषु 'रणन्तः' ध्वनन्तः 'नूपुराः' मञ्जीराणि यासां ताः 'एताः दिव्यनार्य्यः' दिवि भवाः 'दिव्याः' ताः 'नार्य्यः,' स्वर्गरमण्यः 'व्योम्नि' नभसि 'नृत्यन्ति'। एतत् पश्य इति पूर्व्वेणान्वयः। इन्द्रजालप्रभावसमुपस्थापितमेतत् सर्व्वं विलोकय इत्यर्थः। [स्रग्धरा वृत्तम्]।

विदू। अप्सु जले सरन्ति इति 'अप्सरसः' [स्त्रियां भूम्नि]।

७७। एतेन ब्रह्मणा, रजनिकरकलाशेखरेण अनेन शङ्करेण, अमुना दैत्यान्तकेन, एतेन ऐरावतस्थत्रिदशपतिना, अमीभिः अन्यैः देवैश्च भूयते। एताभिः चलचलचरणरणन्नूपुराभिः दिव्यनारीभिः व्योम्नि नृत्यते।

NOTES.

प्रसूयताम्—प्र + सु + लोट् ताम् कर्म्मणि। अवतरम्—अव + तॄ + शट। सरोजे – सरस + जन + ड (see Tika). शेखर—crown ; 'शिखाविन्यस्तमालायाम् आपीड़ः शेखरोऽपि च' इति शब्दरत्नावली। शङ्करः—शम् + कृ + ट। दोर्भिः—with (his) arms (see Tika). दैत्यान्तकः—दैत्य—दिति + ण्य (by 'दित्यादित्यादित्यपत्युत्तरपदात् ण्यः') ; अन्तं करोति इति अन्तयति, अन्ति (अन्त + णिच्, नामधातु) + ण्वुल् = अन्तकः। त्रिदशाः = Gods. Their number being 33 in the Vedas ; they are called so. त्रिरावृत्ताः व्यधिकाः दश परिमाणमेषां इति त्रिदशाः। The numeral base त्रि is compounded with the numeral base दशन् to form an adjective

base, and डच् is the *samasanta* augment. The sense of the affix सुच् (equal to the English affix "fold in" in twofold, "ice" in thrice ; "ple" in triple &c.) being manifest ; the affix is not used. Others derive the word by analysing it into a simple बहुव्रीहि compound thus :—तिस्रः दशाः येषां ते। Or त्रीन् तापान् दशन्ति ये ते, त्रि + दन्श् + क कर्त्तरि (मूलविभुजादित्वात्) ; or तृतीया दशा यौवनावस्था येषां ते (the numeral त्रि standing for तृतीया ; cf. त्रिदिव)। व्योम्नि—in the heaven ; also व्योमनि। रणत्—रण + शतृ। दिव्यनार्य्यः—दिवि भवाः इति दिव्याः दिव् + यत् + टाप् ; नरस्य धर्म्याः इति नार्य्यः, नर + अञ् + ङीष्। दास्याः पुत्र—for the optional अलुक् समास see *ante*. अप्सरोभिः—अप् + सृ + असि (by 'सर्त्तेरप्पूर्व्वाद् असिः' ; 'स्त्रियां बहुष्वप्सरसः स्यादेकत्वेऽप्सराः' इति शब्दार्णवः)। दर्शितैः—दर्शिताश्च दर्शिताश्च इति दर्शिताः (पुमान् स्त्रिया इति पुलिङ्गैकशेषः), दृश + णिच् + क्त। परितुष्टेन परि + तुष् + क्त कर्त्तरि। दर्शय सागरिकाम्—the magic fire caused by him will shortly be the means of showing सागरिका to the king.

(ततः प्रविशति वसुंधरा।)

वसुंधरा—(राजानमुपसृत्य) जेदु जेदु भट्टा। अमच्चजोअन्धराअणो देवस्स चलणजुअले इदं विस्सवेदि। एसो क्खु विक्कमबाहुणा पहाणमच्चो वसुभूदी अणुपेसिदो। ता अरिहसि देव इमस्सिं एव्व सुन्दरमुहुत्तए पेक्खिदुं। अहंपि कज्जसेसं समाप्पिअ आअदो ज्जेव।

वासवदत्ता—अज्जउत्त चिट्ठदु दाव इन्दजालं। मादुलकुलादो अज्जो अमच्चप्पधाणो वसुभूदी आददो। ता एदं दाव पेक्खदु अज्जउत्तो।

राजा—यथाह देवी। (ऐन्द्रजालिकं प्रति) भद्र, विश्रम्यतामिदानीम्।

ऐन्द्रजालिकः—(पुनः पिच्छिकां भ्रमयति) जं देवो आणवेदित्ति। (निष्क्रामन्) एक्को उण मह खेलणओ अवस्सं देवेण पेक्खिदव्वो।

राजा—भद्र, एवं द्रक्ष्यामः।

वासवदत्ता—कञ्चणमाले गच्छ तुमं। देहि से पारितोसिअं।

चेटी—जं देवी आणवेदित्ति। (ऐन्द्रजालिकेन सह निष्क्रान्ता)।

वसुंधरा—जयतु जयतु भर्त्ता। अमात्ययौगन्धरायणो देवस्य चरणयुगले इदं विज्ञापयति। एष खलु विक्रमबाहुना प्रधानामात्यो वसुभूतिरनुप्रेषितः। तदर्हसि देव अस्मिन्नेव सुन्दरमुहूर्त्ते प्रेक्षितुम्। अहमपि कार्यशेषं समाप्यागत एव।

वासवदत्ता—आर्यपुत्र, तिष्ठतु तावदिन्द्रजालम्। मातुलकुलादार्योऽमात्य-प्रधानो वसुभूतिरागतः। तदेनं तावत् प्रेक्षतामार्यपुत्रः।

ऐन्द्रजालिकः—यद्भर्ताज्ञापयतीति। एकं पुनर्मम खेलनमवश्यं देवेन प्रेक्षितव्यम्।

वासवदत्ता—काञ्चनमाले, गच्छ त्वम्। देह्यस्य पारितोषिकम्।

चेटी—यद्देव्याज्ञापयतीति।

[वसुन्धराया प्रवेशः]

বসু। [রাজার সমীপে গমন করিয়া] প্রভুর জয় হউক। অমাত্য যৌগন্ধরায়ণ বিজ্ঞাপন করিতেছেন, যে "বিক্রমবাহু নরপতি তাঁহার প্রধান অমাত্য বসুভূতিকে প্রেরণ করিয়াছেন। এই সুন্দর মুহূর্ত্তে তাঁহার সহিত সাক্ষাৎ করা আপনার উচিত। আমিও কার্য্যাবশেষ সমাপ্ত করিয়া আসিতেছি।"

বাস। আর্য্যপুত্র, মুহূর্ত্তের জন্য ইন্দ্রজাল থাক্, মাতুলকুল হইতে অমাত্যপ্রধান বসুভূতি আসিয়াছেন, তাঁহারই সহিত আর্য্যপুত্র সাক্ষাৎ করুন।

রাজা। দেবি, যাহা বলিতেছ। [ঐন্দ্রজালিকের প্রতি] ভদ্র, এখন বিশ্রাম কর।

ঐন্দ্র। [পুনর্ব্বার পিচ্ছিকা ভ্রমণ করইয়া] দেব যাহা আদেশ করেন; [নিষ্ক্রান্ত হইবার সময়] আমার একটি খেলা দেবকে অবশ্য দেখিতে হইবে।

রাজা। ভদ্র, দেখিব।

বাস। কাঞ্চনমালা,তুমি যাও, ইহাকে পারিতোষিক দাও।

চেটী। দেবী যাহা আদেশ করেন। [ঐন্দ্রজালিকের সহিত নিষ্ক্রান্ত]

[*Then enter Basundhara.*]

Basu. [*Advancing to the king.*] Victory to my master ! The premier Yaugandharayana infroms you, "that the king Vikramabahu has sent his chief minister, Basubhuti, it behoves you to see him in this delightful moment. I too am coming, after having finished what yet remains to be done."

Vasav. Let this magic be stopped now, my husband. The chief minister Basubhuti has come from my uncle's house. Please see him now, my husband.

King. As my queen says. [*To the magician.*] Rest, good sir, now.

Magician. [*Again moving the chowrie*] As your majesty commands. [*Going out.*] One play of mine must be seen by your majesty.

King. We will see, good sir.

Vasav. Kanchanmala, go you and give him some reward.

Maid-servant. As the queen commands. [*Exit with magician.*]

বসু। 'বিক্রমবাহুনা তন্নামধেয়েন সিংহলপতিনা। 'সুন্দরঃ' মনোহরঃ 'মুহূর্তঃ' চণঃ তস্মিন্। 'কার্য্যশেষং' অবশিষ্টং কর্ত্তব্যং। 'আগত' ইত্যত্র [আশংসায়াং ভূতবচ্চ ইতি ভবিষ্যতি ভূতপ্রয়োগঃ]। 'প্রধানামাত্যঃ,' 'অমাত্যপ্রধানঃ' ইত্যাদিষু প্রয়োগেষু প্রধানশব্দঃ শ্রেষ্ঠবচনঃ বিশেষ্যনিঘ্নঃ।

ঐন্দ্র। 'খেলনকং' ক্রীড়া, ইন্দ্রজালবিলসিতম্।

NOTES.

যৌগন্ধরায়ণ—উদয়ন's chief minister, see বিষ্কম্ভক preceding Act I. বিক্রমবাহু—king of Lanka and maternal uncle of বাসবদত্তা। সুন্দরমুহূর্ত্তে—auspicious moment. সমাপ্য—সম্ + আপ্ + ল্যপ্ or সম্ + আপ্ + ণিচ্ + ল্যপ্ (in the later case we have সমাপয্য and সমাপ্য by 'বিভাষাপঃ' which makes the অয্ in place of ণিচ্ preced-

ing ल्यप् optional). आगतः एव—for the past participle क्त used for a future act see Tika and compare 'आमि एलाम व'ले'। अर्हसि—अर्ह + लट् सि (आनर्ह, आर्हीत्, अर्हिष्यति)। तिष्ठतु—स्था + लोट् तु, lit. (it) stand over. मातुल—मातृ + डुल ; कुल means house, place. विश्रम्यताम्—वि + श्रम + लोट् ताम् भावे। एकं खेलनं &c.—this is the magic fire to be shortly mentioned. प्रेक्षितव्यः—प्र + ईक्ष + तव्यत् कर्म्मणि। द्रक्ष्यामः—दृश् + लृट् स्यामः।

राजा—वसन्तक, प्रत्युद्गम्य प्रवेश्यतां वसुभूतिः।

विदूषकः—जं भट्टा आणवेदित्ति। (इति निष्क्रान्तः।)

(ततः प्रविशति वसन्तकेन प्रत्युद्गम्यमानो वसुभूतिर्वाभव्यश्च।)

विदूषकः—एदु एदु अमच्चो।

वसुभूतिः—(समन्तादवलोक्य) अहो वत्सेश्वरस्यानुभावः। तथाहि।

आक्षिप्तो जयकुञ्जरेण तुरगान्निर्वर्णयन्वल्लभान्-
संगीतध्वनिना हृतः क्षितिभृतां गोष्ठीषु तिष्ठन्क्षणम्।
सद्योविस्मृतसिंहलेशविभवः कक्षप्रदेशेऽप्यहो
हाःस्थेनैव कुतूहलेन महता ग्राम्यो यथाहं कृतः॥ ७८॥

बाभ्रव्यः—वसुभूते, अद्य खलु चिरात्स्वामिनं द्रक्ष्यामीति यत्सत्यमानन्दातिशयेन किमप्यवस्थान्तरमनुभवामि। कुतः।

विद्वद्भिः कम्पस्य प्रथयतितरां साध्वसवशा-
दविस्पष्टां दृष्टिं तिरयति पुनर्बाष्पसलिलैः।
स्खलद्वर्णां वाणीं जडयतितरां गद्गदतया
जरायाः साहाय्यं मम हि परितोषोऽद्य कुरुते॥ ७९॥

विदूषकः—यद्गतार्थमापयतीति।

বিদূষকঃ—এতু এতমাত্যঃ।

রাজা। বসন্তক, তুমি অগ্রে গমন করিয়া বসুভূতিকে সঙ্গে করিয়া আন।

বিদূ। প্রভু যাহা আদেশ করেন। [নিষ্ক্রান্ত]

[তাহার পর বসন্তকের সহিত বসুভূতি ও বাভ্রব্যের প্রবেশ]

বিদূ। অমাত্য, আসুন, আসুন।

বসু। [চারিদিকে দৃষ্টিপাত করিয়া] বৎসেশ্বরের কি ঐশ্বর্য্য! যেহেতু—

রাজবাহ্য জয়কুঞ্জরের দ্বারা আকৃষ্টচিত্ত হইয়া, প্রিয় অশ্বগণকে নিরীক্ষণ পূর্ব্বক সঙ্গীত-ধ্বনিতে হৃতচিত্ত হইয়া এবং নরপতিগণের সভাতে ক্ষণকাল অবস্থান করত তৎক্ষণাৎ সিংহলপতির ঐশ্বর্য্য ভুলিয়া গিয়াছি। প্রকোষ্ঠের এক ভাগে দ্বারদেশে দণ্ডায়মান হইয়াই অতি মহৎ কৌতুহলাক্রান্ত হইয়া যেন অদৃষ্ট নগরবিভব কোন গ্রাম্যজনের ন্যায় হইয়া পড়িয়াছি।

বাভ্রব্য। অদ্য অনেকদিনের পর প্রভুকে দর্শন করিব; এই আনন্দাতিশয়ে সত্যই আমি কোন এক অবস্থান্তর অনুভব করিতেছি। যেহেতু—

অদ্য আমার এই পরিতোষ ভয়বশতঃ কম্পের অতিবৃদ্ধি সম্পাদন করিতেছে। অস্পষ্টদৃষ্টিকে বাষ্পসলিলে আচ্ছন্ন করিতেছে; বৈস্বর্য্যহেতু বিশীর্ণাক্ষর বাক্যের নিরতিশয় জড়তা সম্পাদন করিতেছে। অতএব এই আনন্দ বার্দ্ধক্যের সাহায্য করিতেছে।

King. Basantaka, go forward, and introduce Basubdhuti.

Bidu. As the king commands. [*Exit.*]

[*Then enter Basubhuti and Babhravya with Basantaka.*]

Bidu. Come, come, premier.

Basubhuti. [*Looking around.*] Oh ! the majesty of the lord of the Vatsas. For :—

Attracted by the (charming) riding elephant of the king; marking the favourite horses ; captivated by the notes of music and standing for a moment in the assemblies of kings, I, even in the region at the entrance, having instantly forgotten the greatness and riches of the king of Sinhala, have been made a rustic as it were by this strong curiosity for beholding the very doors.

Babhravya. Because I shall see my master to-day after a long time, therefore I really feel a certain change of state on account of an excess of delight. For,—

My delight, because of trepidation, produces a greater increase of my shaking ; obstructs the dim vision with flowing tears (of joy) ; and on account of stammering renders more indistinct my speech in which the syllables are not properly articulated (by reason of decrepitude) ; therefore it renders assistance to-day to my old age.

वसु। 'वत्सेश्वरस्य' वत्सराजस्य उदयनस्य। 'अनुभावः' महिमातिशयः [अनुगतः भावः इति अनुभावः] 'अहो' इत्यव्ययं विस्मये वर्त्तते।

आक्षिप्त इति। अन्वयः। अहोः जयकुञ्जरेण आक्षिप्तः, वल्गभान् तुरगान् निर्वर्णयन्, संगीतध्वनिना हृतः, चितिभृतां गोष्ठीषु क्षणं तिष्ठन् सद्यो विस्मृतसिंहलेश्वरविभवः अहं कक्षाप्रदेशे अपि द्वारस्थेन एव महता कुतूहलेन ग्राम्यः यथा कृतः ॥७८॥

'जयकुञ्जरेण' हस्तिविशेषेण 'आक्षिप्तः' आकृष्टचित्तः, तस्य शोभातिशयदर्शनेन विस्मयाक्षिप्तहृदयः, 'वल्गभान्' शुभलक्षणसम्पन्नतया राज्ञः प्रीत्यास्पदानि 'तुरगान्' अश्वान् 'निर्वर्णयन्' ऐकाग्र्येण विलोकयन्, 'सङ्गीतध्वनिना' सुमधुरगीतस्वनेन 'हृतः' आवर्ज्जितमनाः, चितिं बिभ्रति पालयन्ति ये ते 'चितिभृतः' राजानः [भृञः क्विप्, ऋस्वस्य पितिकृति तुक् इति तुक्] तेषां 'गोष्ठीषु क्षणं तिष्ठन्,' [सुमज्या परिषद्गोष्ठी सभासमितिसंसदः इत्यमरः। गावः अनेकाः वाचः तिष्ठन्ति अस्यां इति 'गोष्ठी'। अन्वाश्वगोभूमौत्यादिना स्थशब्दसकारस्य मूर्द्धन्यादेशः] 'सद्यः' सपदि 'विस्मृतः सिंहलेश्वरस्य विभवः' ऐश्वर्यं येन स 'विस्मृतसिंहलेश्वरविभवः अहं,' अतिक्रान्तविक्रमबाहुविभवोऽयं नरपतिरिति भावः। 'कक्षायाः प्रदेशे' एकस्मिन्नंशे 'अपि' द्वारि विषये तिष्ठति यत् तत् 'द्वारस्थ' तेन 'द्वारस्थेन एव महता कुतूहलेन' अतिरमणीयस्य द्वारस्य दिदृक्षया इत्यर्थः, ग्रामे भवः इति 'ग्राम्यः यथा' ग्राम्यजन इव 'कृतः'। अदृष्ट नगरसमृद्धिः ग्रामवासी जनः यथा नगरं प्रविष्टः शोभापहृतचित्तः विमूढस्तिष्ठति, सिंहलेश्वरस्य अमात्यः संस्तुतर्द्धिः सन्नपि अहं अस्य राज्ञः प्रकोष्ठैकदेशस्थितस्य द्वारस्य रामणीयकसन्दर्शनेन विस्मयाक्षिप्तहृदयः विमूढोऽस्मि, अहो अस्य समृद्धातिशय इति भावः। [यथाशब्दः उपमावचनः इत्युपमालङ्कारः। समृद्धिमद्वस्तुवर्णनात् उदात्तालङ्कारः। शार्दूलविक्रीडितम्]।

वाभव्य। 'वाभव्ये'ति कञ्चुकिनः नाम। आनन्दस्य अतिशयः' तेन हेतुना। किमपि अनिर्व्वाच्यं।

विवृद्धिमिति, अन्वयः। अद्य मम परितोषः साध्वसवशात् कम्पस्य विवृद्धिं प्रथयतितरां, बाष्पसलिलैः अविस्पष्टां दृष्टिं पुनः तिरयति, गद्गदतया स्खलद्वर्णां वाणीं जड़यतितराम्, (इत्थं) हि जरायाः साहाय्यं कुरुते ॥ ७९ ॥

'अद्य मम परितोषः' चिरात् प्रभुदर्शनाशासमुत्थः आनन्दः, 'साध्वसवशात्' किङ्करजनसुलभभक्तिमिश्रभयवशात् 'कम्पस्य विवृद्धिं प्रथयतितरां' विशेषेण वितनोति [किमेत्तिङव्ययघादद्रव्यप्रकर्षे इत्याम्बागमः]। 'बाष्पसलिलैः' अश्रुनिचयैरानन्दजैरितिभावः 'अविस्पष्टां' वार्द्धकवशात् प्रायेण नष्टां 'दृष्टिं' दृक्शक्तिं 'पुनः' 'तिरयति' लुम्पति आवृणोतीति यावत् [तिरस्शब्दात् करणार्थे णौ सलोपे तिरयति इति रूपम्]; 'गद्गदतया' आनन्दोत्थबाष्पसन्नकण्ठत्वात् वैस्वर्य्येण हेतुना [मदसम्मदपीड़ाद्यैर्वैस्वर्य्यं गद्गदं विदुः इति दर्पणः] 'स्खलन्ति' विशीर्णानि 'वर्णानि' अक्षराणि यस्यां सा ताम् वार्द्धकात् हेतोः विशीर्णाक्षरां 'वाणीं' वाचं 'जड़यतितरां' निरतिशयां जड़तां नयति। इत्थं मम 'जरायाः' स्थाविरस्य 'साहाय्यं हि कुरुते' करोति ; परितोषेण मम वृद्धत्वं दत्तहस्तावलम्बनं जातम्। आनन्दो जराधर्म्मान् वर्द्धयतीत्यर्थः। सह अयते एति वा इति 'सहायः' [पचाद्यजिति अयधातोः इणो वा अच्। तस्य भावः इति साहाय्यं। ष्यञ् प्रत्ययः]। [एकस्य कर्त्तुः बहुषु क्रियासु अन्वयवशात् दीपकभेदः। शिखरिणीवृत्तम्]।

७८। हा:स्यमेव महत् कुतूहलं, आक्षिप्तं निर्वर्णयन्तं तिष्ठन्तं विस्मृतसिंहलेशविभवं मां ग्राम्यं यथा कृतवत्।

७९। कम्पस्य विवृद्धिः प्रथयतितरां, अविस्पष्टा दृष्टिः तिर्य्यते, स्खलद्वर्णा वाणी जड्यतितरां ; परितोषेण साहाय्यं क्रियते।

NOTES.

प्रत्युद्गम्य—advancing to meet, प्रति + उद् + गम् + ल्यप्। प्रवेश्यताम्—प्र + विश + णिच् + लोट् ताम् कर्म्मणि। प्रत्युद्गम्यमानः—प्रति + उद् + गम् + शानच् कर्म्मणि। वत्सेश्वर—king उदयन ; ईष्टे इति ईश्वरः, ईश + वरच्

(by 'स्थेशभासपिसकसो वरच्')। अनुभावः—magnificence ; by त्रिषी-भुवोऽनुपसर्गे' घञ् is affixed to भू without the preposition, भाव is then compounded by प्रादिसमास। आचिप्तः—आ + चिप् + क्त कर्म्मणि, attracted. नयकुञ्जरेण—a favourite elephant of the king which he himself rides ; कुञ्जर—कुञ्ज (jaws or tusks or trunks) + र अस्त्यर्थे (by 'रप्रकरणे खमुखकुञ्जेभ्यः उपसंख्यानम्')। तुरगान्—तुर + गम् + ड। निर्वर्णयन्—seeing, निर् + वर्ण + शट। वल्लभान्—वल्ल + अभच् by 'रासि-वल्लिभ्यां च' ; 'वल्लभो दयितेऽध्यक्षे सुलक्षणतुरङ्गमे' इति मेदिनी। संगीतध्वनिना—by the melody of music ; संगीत—सम् + गै + क्त ; ध्वनि—ध्वन् + इ भावे, शब्दो ध्वनिश्च वर्णश्च मृदङ्गादिभवध्वनिः। कण्ठसंयोग जन्मानो वर्णास्ते कादयो मताः॥' इति भाषापरिच्छेदः। हृतः—हृ + क्त कर्म्मणि, ravished drawn. चितिभृतां—चिति + भृ + क्विप्। गोष्ठीषु—in the assemblies (see Tika). तिष्ठन्—स्था + शट ; क्षणम्—अत्यन्तसंयोगे द्वितीया. वसुभूति before being brought to the king's presence, must have passed sometime in the assembly-hall metioned in sl. 78. सद्यः—समाने अहनि इति सद्यः (निपातन, see *ante*). विस्मृत—वि + स्मृ + क्त कर्म्मणि ; ईदृश—ईदृश् + क ('इगुपधज्ञाप्रीकिरः कः') ; विभव—wealth, वि + भू + अप्। कक्षाप्रदेशे—at the place near the entrance. द्वारःस्थेन—द्वार् (fem. not द्वार) + स्था + क, in reference to the door. ग्राम्यः—ग्राम + यत्, a rustic, one born in a village who has never seen the pomp and greatness of a city. स्वामिनम्—master, स्व + आमिनच् मत्वर्थे (by 'स्वामिन्नैश्वर्ये' ; ऐश्वर्ये किम्? स्ववान्)। प्रथयति तराम्—प्रथयति (प्रथ् + णिच् + लट् ति) + तरप् + आमु (see Tika). साध्वस—see sl. 2. अविस्पष्टां—नञ् + वि + स्पश् + क्त + टाप् (by 'वा दान्तशान्त—', स्पश् + णिच् + क्त = स्पष्ट or स्पाशित)। तिरयति—blurs, obscures, तिरि (तिरस् + + णिच्) + लट् ति। स्खलत्—स्खल + शट। जड़यतितराम्—जल (चुरादि अपवारणे) + लट् ति = जलयति, (ड़लयोरैक्यात्) जड़यति ; जड़यति + तरप + आमु। गद्गदतया—on account of the voice being choked by tears. जरायाः—old age, जॄ + अङ् (जरा becomes optionally

नरस् when a termination beginning with a vowel follows, by 'नराया नरसन्यतरस्याम्' ; so the other form is नरसः)।

विदूषकः—(अग्रे भूत्वा) एदु एदु अमच्चो।

वसुभूतिः—(विदूषकस्य कण्ठे रत्नमालां दृष्ट्वापवार्य) बाभ्रव्य, जाने सैवेयं रत्नमाला या देवेन राजपुत्र्यै प्रस्थानसमये दत्तेति।

बाभ्रव्यः—अमात्य, अस्ति सादृश्यम्। तत्किं वसन्तकादवगच्छामि प्रभवमस्याः।

वसुभूतिः—बाभ्रव्य, मा मैवम्। महति राजकुले, रत्नबाहुल्यान्न दुर्लभो भूषणानां संवादः।

(इति परिक्रामन्ति।)

विदूषकः—एतु एत्वमात्यः।

বিদূ। [অগ্রে গমন করিয়া] অমাত্য, আসুন, আসুন।

বসু। [বিদূষকের কণ্ঠে রত্নমালা দর্শন করিয়া, জনান্তিকে] বাভ্রব্য, মনে হয় সিংহলেশ্বর প্রস্থানসময়ে রাজপুত্রীকে যে রত্নমালা দিয়াছিলেন, এ সেই রত্নমালা।

বাভ্র। অমাত্য, সাদৃশ্য আছে। তবে কি বসন্তকের নিকট হইতে এই রত্নমালা কিরূপে প্রাপ্ত হইয়াছে তাহার হেতু জিজ্ঞাসা করিব ?

বসু। বাভ্রব্য, এরূপ ক'রো না। বিশাল এই রাজকুলে রত্নবাহুল্য হেতু ভূষণের সাদৃশ্য অসম্ভব নয়। [গমন করিতে লাগিলেন]

Bidu. [*Standing before.*] Come, come, premier.

Basu. [*Seeing the string of gems round the neck of Bidushaka, aside.*] Babhravya, methinks this is the very same string of gems which the king gave to the Princess at the time of departure.

Babhra. There is similarity, premier. Shall I know from Basantaka whence it was got ?

Basu. Don't don't do so, Babhravya. In a great royal

house a similarity of ornaments is not uncommon and rare on account of immensity of gems. [*Walks on.*]

वसु। 'जाने' मन्ये [अनुपसर्गाज्ञः इत्यात्मनेपदम्] 'प्रस्थानसमये' आत्माभिः सह वत्सराजधानीं प्रति आगमनसमये इत्यर्थः।

वसु। 'रत्नानां बाहुल्यात्' प्राचुर्य्यात्। 'संवादः' सादृश्यं; एकरूपत्वमित्यर्थः।

NOTES.

सैवेयं रत्नमाला—this रत्नमाला has been spoken of in the विष्कम्भक preceding Act I. राजपुत्री—सम्प्रदाने ४र्थी; राज्ञः पुत्री इति राजपुत्री (पुत्री—पुत्र + स्त्रियां ङीन् by 'शार्ङ्गरवाद्यञो ङीन्'), or राज्ञः दुहिता इति राजपुत्री by the Varttika 'सूतीग्रराजभोजकुलमेरुभ्यो दुहितुः पुत्रड् वा (पुत्रट् comes in place of दुहितृ and ङीप् is the fem. termination). प्रस्थान—प्र + स्था + लुट् भावे (स्था with प्र is आत्मनेपदी)। सादृश्यम्—सदृश + ष्यञ्। वसन्तकात्—अपादाने ५मी by 'ध्रुवमपायेऽपादानम्' (वसन्तकात् निःसरन्तं शब्दम् अवगच्छामि); according to some, the ५मी is by the rule 'ग्रहणप्राप्त्यर्थानां तत्स्थानम्'। प्रभवम्—प्र + भू + अप् अपादाने (by 'ऋदोरप्'), प्रभवति अस्मात् इति प्रभवः। बाहुल्य—बहुल + ष्यञ्। दुर्लभः—दुर् + लभ् + खल कर्म्मणि। भूषणानां—भूष् + लुट् करणे, or भूष + युच् कर्त्तरि (by 'क्रुधमण्डार्थेभ्यश्च'); भूषयति or भूषति in लट्। संवादः—agreement, similarity i. e. between the one belonging to the princess of Lanka and that on the विदूषक's neck; सम् + वद + घञ्।

विदूषकः—(राजानमुद्दिश्य) एसो वच्छाधिबी। ता उबसप्पदु अमच्चो।

वसुभूतिः—(उपसृत्य) जयतु जयतु देवः।

राजा—(उत्थाय) अभिवादये।

वसुभूतिः—अतिश्रेयांस्त्वं भूयाः।

राजा—आसनमासनमार्याय।

विदूषकः—(आसनमादाय) भोः एदमासणं। उवविसदु अमच्चो।

(वसुभूतिरुपविशति।)

कञ्चुकी—देव, बाभ्रव्यः प्रणमति।

राजा—(पृष्ठे हस्तं दत्त्वा) बाभ्रव्य, इत आस्यताम्।

कञ्चुकी—(उपविशन्) देवि, बाभ्रव्यः प्रणमति।

विदूषकः—अमच्च एसा देवी वासवदत्ता पणमदि।

वासवदत्ता—अज्ज पणमामि।

वसुभूतिः—आयुष्मति, वत्सराजसदृशं पुत्रमाप्नुहि।

(सर्व उपविशन्ति।)

विदूषकः—एष वत्साधिपः। तदुपसर्पत्वमात्यः।

विदूषकः—भोः इदमासनम्। उपविशत्वमात्यः।

विदूषकः—अमात्य, एषा देवी वासवदत्ता प्रणमति।

वासवदत्ता—आर्य, प्रणमामि।

বিদূ। [রাজার উদ্দেশে] এই বৎসাধিপ ; অমাত্য, ইঁহার নিকটে গমন করুন।

বসু। [অগ্রসর হইয়া] দেব, আপনার জয়!

রাজা। [উত্থান করিয়া] আপনাকে অভিবাদন করি।

বসু। আপনি অতি মঙ্গলযুক্ত হউন।

রাজা। আর্য্যকে আসন দাও, আসন দাও।

বিদূ। [আসন গ্রহণ করিয়া] এই আসন, অমাত্য ইহাতে উপবেশন করুন।

বসু। [উপবেশন করিলেন]

কঞ্চুকী। দেব, বাভ্রব্য প্রণাম করিতেছে।

রাজা। [পৃষ্ঠে হস্ত অর্পণ করিয়া] বাভ্রব্য, এই স্থানে উপবেশন কর।

কঞ্চুকী। [উপবেশন করিয়া] দেবি, বাভ্রব্য প্রণাম করিতেছে।

বিদূ। অমাত্য, এই দেবী বাসবদত্তা আপনাকে প্রণাম করিতেছেন।

বাস। আর্য্য, প্রণাম করি।

বসু। আয়ুষ্মতি, বৎসরাজতুল্য পুত্র লাভ কর। [সকলে উপবেশন করিলেন]

Bidu. [*Pointing to the king.*] Here is the lord of the Vatsas; advance to him, premier.

Basu. [*Advancing.*] Victory to the king!

King. [*Standing up.*] I salute you.

Basu. May you be most glorious and fortunate!

King. A seat, a seat, to the noble minister.

Bidu. [*Taking a seat*]. Here is a seat; sit down premier.

Basu. [*Sits down.*]

Chamberlain. Babhravya bows down to you, my majesty.

King. [*Placing his hand on the Chamberlain's back.*] Babhravya, sit down here.

Chamberlain. [*Sitting down.*] Babhravya bows down to you, oh queen!

Bidu. Here the queen Vasavdatta bows down to you, premier.

Vasav. I salute you, noble sir.

Basu. May you get a son, O long-lived one, like the lord of the Vatsas. [All sit down.]

বসু। 'অতিশয়িতং শ্রেয়ঃ' যস্য সঃ 'অতিশ্রেয়ান্' [প্রশস্যশব্দস্য ইয়সুনি আদেশঃ]। 'ভূয়াঃ' ইতি [আশিষি লিঙ্]।

রাজা। 'আসনং আসনমি'তি [সম্ভ্রমে দ্বিরুক্তিঃ]। 'আর্য্যায়ৈ'তি [সম্প্রদানে চতুর্থী। কৃধাতোঃ ণ্যৎ]।

বসু। 'বৎসরাজেন সদৃশঃ' তুল্যঃ 'বৎসরাজসদৃশঃ,' তম্।

NOTES.

উদ্দিশ্য—pointing to, উদ্ + দিশ + ল্যপ্। বৎসাধিপঃ—king উদয়ন; অধিপ—অধি + পা + ক। অভিবাদয়ে—অভি + বদ + ণিচ্ + লট্ এ (বদ in the causal form is আত্মনেপদী only by 'ন পাদম্যাঙ্যমাঙ্যসপরিমুহ-রুচিনৃতিবদবসঃ')। বাভ্রব্যঃ প্রণমতি—The কঞ্চুকিন্ is a বিপ্র (see

description in the विष्कम्भक preceding Act I.) ; the name बाभ्रव्य also shows him to be a Brahmana ; उदयन is a क्षत्रिय (see Intro.) ; so प्रणाम here seems to mean nothing more than the salutation of respect due from a servant to his master. आस्यताम्—आस् to sit + लोट् ताम् भावे। आयुष्मति—आयुस् + मतुप् प्राशस्त्ये + ङीप् = आयुष्मती। पुत्रम्—पुतः तदाख्यात् नरकात् त्रायते इति पुत् + त्रै + क (the son delivers the father from hell by offering पिण्ड &c. ; 'नरकं पुट इति ख्यातम्', 'पुतस्त्राणात् पुत्रः' इति श्रुतिः, 'पुन्नाम्नो नरकात् यस्मात् त्रायते पितरं सुतः। तस्मात् पुत्रः इति प्रोक्तः स्वयमेव स्वयम्भुवा॥') ; if spelt with one त as पुत्र, पुनाति मातापितरौ इति पू + क्त्र (by 'पुवी ह्रस्वश्च')। आप्नुहि—आप् + लोट् हि।

राजा—आर्य वसुभूते, अपि कुशलं तत्रभवतः सिंहलेश्वरस्य।

वसुभूतिः—(उर्द्धमवलोक्य निःश्वस्य च) देव, न जाने किं विज्ञापयामि मन्दभाग्यः। (अधोमुखस्तिष्ठति)।

वासवदत्ता—(सविषादमात्मगतम्) हद्धी हद्धी। किं दाणिं वसुभूदी कधइस्सदि।

राजा—वसुभूते, कथय। किमेवं मां पर्याकुलयसि।

बाभ्रव्यः—(अपवार्य) चिरमपि स्थित्वा यत्कथनीयं तदिदानीमेव कथ्यताम्।

वसुभूतिः—(सास्रम्) देव, न शक्यं निवेदयितुम्। तथाप्येष कथयामि मन्दभाग्यः। यासौ तत्रभवतः सिंहलेश्वरस्य दुहिता रत्नावली नामायुष्मती सिद्धादेशेनादिष्टा योऽस्याः पाणिग्रहणं करिष्यति स सार्वभौमो राजा भविष्यतीति।

वासवदत्ता—हा धिक् हा धिक्। किमिदानीं वसुभूतिः कथयिष्यति।

রাজা। আর্য্য বসুভূতে, পূজনীয় সিংহলেশ্বরের কুশল ত?

বসু। [ঊর্দ্ধদিকে দৃষ্টিপাত করিয়া নিশ্বাসত্যাগ করত] দেব, জানি না হতভাগ্য আমি কি বলিব। [অধোমুখে রহিলেন]

বাস। [বিষাদের সহিত স্বগত] হায়, হায়, বসুভূতি কি সংবাদ বলিবেন।

রাজা। বসুভূতে, বলুন, কেন আমাকে পর্য্যাকুল করিতেছেন?

বাভ্র। [জনান্তিকে] দীর্ঘকাল বিলম্ব করিয়াও যাহা বলিতে হইবে, তাহা এখনই বলুন।

বসু। [বাষ্পমোক্ষপূর্ব্বক] দেব, বলিতে পারিতেছি না। তথাপি হতভাগ্য আমি বলিতেছি। সিংহলেশ্বরের রত্নাবলী নামে যে কন্যা, যাঁহার সম্বন্ধে সিদ্ধাদেশ হইয়াছিল যে, যিনি ইঁহার পাণিগ্রহণ করিবেন তিনি সার্ব্বভৌম নরপতি হইবেন।

King. Noble Basubhuti, does it fare well with the respectable king of Sinhala?

Basu. [*Looking upwards and sighing.*] A miserable fellow as I am, I don't know what to say to you, king. [*Sits with downcast face.*]

Vasav. [*With sorrow, aside.*] Alas! Alas! what will Basubhuti say now.

King. Say, Basubhuti, why do you thus make me uneasy?

Babhra. [*Aside.*] Say now what you must have to say even after a long time.

Basu. [*With tears.*] I can't tell it, yet I say, a miserable wretch. That daughter of the respectable king of Sinhala, Ratnavali by name, respecting whom a pious saint foretold that he who would take her hand in marriage, would be the paramount power of the world—

বসু। ভাগ এব ইতি 'ভাগ্য' [ক্বচিৎ স্বার্থিকাঃ প্রকৃতের্লিঙ্গবচনান্যতিবর্ত্তন্তে ইতি ক্লীবত্বম্]। 'মন্দং ভাগ্যং' যস্য সঃ 'মন্দভাগ্যঃ'। [দৈবং দিষ্টং ভাগধেয়ম্ ভাগ্যং স্ত্রীনিয়তির্বিধিঃ]।

রাজা। পর্য্যাকুলং করোষি ইতি 'পর্য্যাকুলয়সি' [কৃত্যাখ্যানে ণিচ্। ততঃ লট্], অকথনেন কথং মামাকুলং সমুদ্বিগ্নমিত্যর্থঃ করোষি?

वसु। 'सिद्धस्य' मन्त्रसिद्धस्य कस्यचित् साधुपुरुषस्य 'आदेशेन' 'आदिष्टा'। 'सार्व्वभौमः' सर्व्वस्याः एव भूमेः ईश्वरः; चक्रवर्त्ती; ससागरायाः धरायाः अधीश्वरः इत्यर्थः। [सर्व्वभूमिमधिकुरुते इति अणि अनुशतिकादीनाञ्च इति उभयपदवृद्धिः]।

NOTES.

अपि—the interrogative particle. मन्दभाग्यः—भाग्य or भाग is the share allotted to a man in this world. पर्य्याकुलयसि—perturb, पर्य्याकुल + णिच् (नामधातु) + लट् सि। चिरमपि स्थित्वा &c.—it must be told sooner or later, better tell it now. सास्रम्—अस्रेण अश्रुणा सह वर्त्तते इति सास्रं शरीरं ('अस्रः कीणे कचे पुंसि क्लीवमश्रुणि शोणिते' इति मेदिनी)। शक्यम्—शक् + यत् (यत् is affixed by 'शकिसहोश्च')। आदिष्टा—आ + दिश + क्त कर्म्मणि + टाप्। सार्वभौमः—paramount (ruler); सर्वभूमि + अण् (by 'तस्येश्वरः'; there is वृद्धि of both the पूर्व्व and the उत्तरपद, as in आधिभौतिक, पारलौकिक &c.; see Tika).

राजा—ततस्ततः ?

वसुभूतिः—तत्प्रत्ययादार्य्यार्थं यौगन्धरायणेन बहुशः प्रार्थ्यमानापि सा सिंहलेश्वरेण वासवदत्तायाश्चित्तखेदं परिहरता न दत्ता।

राजा—(अपवाय) देवि, किमिदमिदानीमलीकं त्वदीयमातुलामात्यः कथयति।

वासवदत्ता—(विमृश्य) अज्जउत्त ण आणामि को एत्थ अलिअं मन्तेदि।

विदूषकः—तदो किं संवुत्तं ?

वसुभूतिः—ततो लावणकेन वह्निना देवी दग्धेति वार्तामु-

त्याद्य देवेन तदन्तिकं बाभ्रव्यः प्रहितः। पुनरपि सा प्रार्थिता च। ततस्तत्रभवता सिंहलेश्वरेण देवेन सहास्माकं संबन्धलोपो मा भूदिति दत्ता सा रत्नावली देवाय प्रतिपादयितुमस्माभिरानीयमाना समुद्रे यानभङ्गान्निमग्ना। (इति रुदन्नधोमुखस्तिष्ठति)।

वासवदत्ता—आर्यपुत्र, न जानामि कीऽवालीकं मन्त्रयते।

विदूषकः—ततः किं संवृत्तम्?

राजा। তাহার পর, তাহার পর?

বসু। সেই সিদ্ধবাক্যে বিশ্বাসবশতঃ আপনার জন্য যৌগন্ধরায়ণ কর্ত্তৃক বহুবার প্রার্থিত হইলেও বাসবদত্তার মনোদুঃখ পরিহরণার্থ সিংহলেশ্বর তাঁহাকে দান করেন নাই।

রাজা। [জনান্তিকে] দেবি, তোমার মাতুলের এই অমাত্য কি অলীক বাক্য বলিতেছেন?

বাস। [চিন্তা করিয়া] আর্য্যপুত্র, জানি না এ বিষয়ে কে মিথ্যা বলিতেছে।

বিদূ। তাহার পর কি হইল?

বসু। তাহার পর দেবী বাসবদত্তা দগ্ধ হইয়া প্রাণত্যাগ করিয়াছেন এই বার্ত্তা লবণব্যবসায়ী কোন বণিকের দ্বারা উৎপাদিত করিয়া বাভ্রব্য তাঁহার নিকট প্রেরিত হইয়াছিল; এবং পুনরায় রত্নাবলী প্রার্থিত হইয়াছিলেন। তাহার পর সিংহলেশ্বর "আপনার সহিত সম্বন্ধ লোপ না হয়" এই জন্য রত্নাবলীকে দান করিয়া আপনার হস্তে সমর্পণ করিবার জন্য আমাদের সহিত প্রেরণ করিলে, সমুদ্রে যানভঙ্গ হইয়া রত্নাবলী জলমগ্ন হইয়াছে। [রোদন করিতে করিতে অধোমুখে রহিলেন]

King. What then? what then?

Basu. She being sought for several times by Yaugandharayana on behalf of your noble self, on account of faith in that (prediction), was not given by the king of Sinhala with a view to avoid the mental pain of Vasavdatta.

King. [*Aside.*] What falsehood does this minister of your maternal nncle say, my queen ?

Vasav. [*Musing.*] I don't know, my husband, who speaks falsehood in the matter.

Bidu. What transpired then ?

Basu. Then spreading the rumour by a salt-merchant that the queen was burnt to death, Babhravya was sent to him ; and she was again asked for. Then the respectable king of Sinhala gave away Ratnavali so that his relation with your majesty might not be cut off. To make over her to your majesty while she was being brought by us, she got drowned in the sea on account of ship-wreck. [*Sits weeping, with down-cast face.*]

वसु। 'तस्मिन्' सिङ्हादेशे 'प्रत्ययः' विश्वासः तस्मात्। आर्य्याय भवते इदमिति 'आर्य्यार्थं' [अर्थेन सह नित्यसमासः सर्व्वलिङ्गता च] भवतः कृते। 'बहुशः' इति क्रियाविशेषणम् ; अव्ययम् [बहुशब्दात् शस्] प्रदत्तायां रत्नावल्यां सपत्नीभावात् वासवदत्तायाः मनःक्लेशः सम्पत्स्यते इति विचिन्त्य तन्निवारणाय न सा प्रदत्ता।

राजा। 'अलीकं' मिथ्यावचनं। [अलीकं त्वप्रियेऽनृते इत्यमरः]। 'त्वदीयः मातुलः' सिंहलेश्वरः विक्रमबाहुः तस्य 'अमात्यः'।

वसु। 'लावणकः' मगधसन्निकृष्टः जनपदः ; लावाणकः इत्यपि विश्रुतिः, तस्य लावणकस्य अयं इति 'लावणकः' [अण्प्रत्ययः]। 'लावणकेन वङ्गिना।' लावणकजनपदे प्रचारं नीतेन वङ्गिना 'देवी' वासवदत्ता 'दग्धा इति वार्त्ता' प्रवृत्तिं जनवादमित्यर्थः 'उत्पाद्य'। लावणिकेन वङ्गिना देवी दग्धा इति पाठे, 'वङ्गिना' अनलेन 'देवी' वासवदत्ता 'दग्धा इति वार्त्ता' जनवादं, 'लावणिकेन' केनचित् लवणवणिजा सिंहलयायिना 'उत्पाद्य' सिंहलेषु सञ्चार्य्य। [लवणं पण्यमस्य इति लावणिकः, लवणाद् ठञ् इति ठञ् प्रत्ययः]। 'तस्य' सिंहलेश्वरस्य 'अन्तिकं' समीपं 'बाभ्रव्यः प्रहितः' प्रेरितः [हि प्रेरणे इति धातोः कर्म्मणि क्तः]। वासवदत्तायाः अग्निदाहेन मरणात् सम्बन्धबीजं अपहृतं। रत्नावल्याः सम्प्रदानेन स सम्बन्धः पुनरत्तुमः स्थास्यति इति मत्वा भवते प्रदानार्थं अस्माभिः सह प्रेषिता। 'यानस्य' पोतस्य 'भङ्गात्' व्यसनात् समुद्रे 'निमग्ना'।

NOTES.

तत्प्रत्ययात् – हेतौ ५मी ; प्रत्यय—प्रति + अच्। प्रार्थ्यमाना—प्र + अर्थ (चुरादि) + शानच् कर्म्मणि + टाप्। परिहरता—Qual. सिंहलेश्वरेण, the object is चित्तखेदम् ; परि + हृ + शतृ। इदानीम् अलीकम् etc.—the king seems to allude to a report received some time ago by the queen that he was privy to the proposal made to विक्रमबाहु for his daughter's marriage with him ; he now tries to prove from the statement of वसुभूति that the report is false, as यौगन्धरायण made the proposal without his knowledge. The queen says in reply that she is not sure whether the report lies or the information of वसुभूति is incorrect. लावणकेण—Lavanaka is a place not far from the capital of Vatsa territory, where the king Udayana spent much of his time in hunting excursions. A report was spread there by Yaugandharayana that the queen Vasavadatta had been burnt to death by a fire that had accidently broken out in the palace. If the reading be लावणिकेन, the meaning would be that the report was spread by a salt-merchant (see Tika). दग्धा—दह + क्त कर्म्मणि + टाप् (दहति ; ददाह ; अधाक्षीत्)। उत्पाद्य—उद् + पद् + णिच् + ल्यप्। प्रहितः—sent, the direct object is वाभव्यः and the indirect तदन्तिकम् ; प्र + हि + क्त कर्म्मणि (हिनोति ; जिघाय ; अहैषीत्)। संबन्धलोपी मा भूत्—so that his connection with your majesty might not be altogether severed ; लोप—लुप + घञ् (लुम्पति-ते ; लुलोप लुलुपे ; अलुपत् अलुप्त)। प्रति + पद + णिच् + तुमुन्। आनीयमाना—आ + नी + शानच् कर्म्मणि + टाप्। समुद्रे—सम् + उन्द + रक् अधिकरणे ; चन्द्रोदयात् आपः सम्यक् उन्दन्ति क्लिद्यन्ति अत्र ; चन्द्रोदयात् समुन्दयन्ति वा समुद्रः ; मुद्रा मर्य्यादा तया सह वर्त्तते इति वा समुद्रः। मुद्राणि रत्नादीनि तैः सह वर्त्तते इति वा। यानभङ्गात्—हेतौ ५मी ; यान—या + ल्युट् करणे ; भङ्ग—भञ्ज + घञ्। निमग्ना—नि + मस्ज् + क्त + टाप्।

वासवदत्ता—(सास्रम्) हा हदह्मि मन्दभाइणी। हा वहिणि रअणावलि, कहिं दाणिं सि। देहि मे पडिवअणं।

राजा—समाश्वसिहि समाश्वसिहि। दुरवगाहा गतिर्दैवस्य। वाहनभङ्गपतितोत्थितौ नन्वेतावेव ते निदर्शनम्। (इति वसुभूतिबाभ्रव्यौ दर्शयति)।

वासवदत्ता—अज्जउत्त जुज्जदि एव्वं। परं कुदो मम एत्तिअं भाअधेअं।

राजा—(अपवार्य) बाभ्रव्य, किमेवमिति सर्वथा नावगच्छामि।

बाभ्रव्य—देव, श्रूयताम्।

वासवदत्ता—हा हताह्मि मन्दभागिनी। हा भगिनि रत्नावलि, क्वेदानीमसि। देहि मे प्रतिवचनम्।

वासवदत्ता—आर्यपुत्र, युज्यत एवम्। परं कुतो ममैतावद्भागधेयम्।

বাস। [বাষ্পমোক্ষপূর্ব্বক] হায়, হতভাগিনী আমি মরিলাম। ভগিনি, রত্নাবলি, তুমি কোথায় আছ? আমার বাক্যের প্রত্যুত্তর দাও।

রাজা। সমাশ্বস্ত হও, সমাশ্বস্ত হও। দৈবের গতি দুর্ব্বোধ। যানভঙ্গে পতিত ও সমুদ্র হইতে উত্থিত এই দুই জনই তাহার নিদর্শন। [বসুভূতি ও বাভ্রব্যকে দেখাইলেন]

বাস। আর্য্যপুত্র, ইহা সম্ভবপর বটে, কিন্তু আমার এরূপ ভাগ্য কিরূপে হইবে?

রাজা। [জনান্তিকে] বাভ্রব্য, এ সমস্ত কি আমি বুঝিতে পারিতেছি না।

বাভ্র। দেব, শ্রবণ করুন।

Vasav. [*With tears.*] Alas! I am undone, a miserable wretch, Oh! my sister Ratnavali, where art thou? Give me an answer.

King. Take heart, take heart. Inscrutable are the ways of Providence. These two rescued from ship-wreck are proofs thereof. [*Points to Basubhuti and Babhravya.*]

Vasav. It stands to reason, my husband. But how could there be such a good luck in store for me?

King. [*Aside.*] Babhravya, what is all this? I don't understand it at all?

Babhra. Listen, your majesty.

राजा। 'दैवस्य' नियतेः 'गतिः' क्रिया इत्यर्थः 'दुरवगाहा' दुर्ज्ञेया, दुर्बोधा इति यावत्। दुःखेन अवगाह्यते ज्ञायते इत्यर्थः या सा [गाहेः कर्म्मणि खल्]। 'वाहनस्य' अर्णवपोतस्य 'भङ्गेन पतितौ' समुद्रे इति शेषः ततः 'उत्थितौ' कूलं प्राप्तौ इति वाहनभङ्गपतितोत्थितौ'। [परितोत्थितौ इत्यत्र पूर्व्वाकालैकसर्व्वजरत्पुराणनवकेवलाः समानाधिकरणेनेति समासः]। 'निदर्शनम्' दृष्टान्तः। यथा एतौ भाग्यवशात् समुद्रादुत्थितौ तथा सापि केनापि उपायेन कूलमुपगता भवेत्।

वास। एतत् परिमाणमस्य इति 'एतावत्' [परिमाणे वतुप्प्रत्ययः]। भाग एव 'भागधेयं' भाग्यम्। [रूपनामभागेभ्यः धेयच् इति स्वार्थे धेयच्। स्वार्थिकाः प्रकृतेः लिङ्गवचनान्यतिवर्त्तन्ते इति क्लीवत्वम्]।

NOTES.

भगिनि रत्नावलि—रत्नावली is वासवदत्ता's cousin. दुरवगाहा—inscrutable, दुर्+अव+गाह+खल कर्म्मणि+टाप्। वाहन—vessel, वह+णिच्+ल्युट् करणे; in पतितोत्थित the समास is like स्नातानुलिप्त (see Tika). निदर्शनम्—example, नि+दृश+ल्युट् करणे; it is a permanent neuter and stands as विधेय विशेषण of एतौ। परं—अव्यय, but. सर्व्वथा—सर्व+थाल् (by 'प्रकारवचने थाल्')।

(नेपथ्ये महान् कलकलः।)

हर्म्याणां हेमशृङ्गश्रियमिव निचयैरर्चिषामादधानः
सान्द्रोद्यानद्रुमाग्रग्लपनपिशुनितात्यन्ततीव्राभितापः।
कुर्वन्क्रीड़ामहोध्रं सजलजलधरश्यामलं धूमपातै-
रेष प्लोषार्तयोषिज्जन इह सहसैवोत्थितोऽन्तःपुरेऽग्निः॥८०॥

अपि च।

देवीदाहप्रवादोऽयं योऽभूल्लावणके पुरा।
करिष्यन्निव तत्सत्यमत्राग्निरयमुत्थितः ॥ ८१ ॥

(सर्वे संभ्रान्ताः पश्यन्ति।)

[नेपथ्ये अति कलकल शब्द]

শিখাপটলের দ্বারা অট্টালিকাসমূহের সুবর্ণময়শিখরের শোভা সমুৎপাদন করতঃ উদ্যানস্থিত নিবিড় বৃক্ষশ্রেণীর অগ্রভাগের দাহদ্বারা অত্যন্ত তীব্রতাপ প্রখ্যাপিত করিয়া ধূমসম্পাতে ক্রীড়াশৈলকে সজল বারিদমণ্ডলের সমাগমে শ্যামবর্ণের ন্যায় সম্পাদন করিয়া; এই অনল সন্তাপবশতঃ নারীগণকে প্রপীড়িত করত হঠাৎ অন্তঃপুরে সমুত্থিত হইয়াছে। পূর্ব্বে লাবণকে দেবীদাহের যে প্রবাদ হইয়াছিল; সেই প্রবাদকে সত্য করিবার জন্যই যেন এই অগ্নি সমুত্থিত হইয়াছে। [সকলে সম্ভ্রান্ত হইয়া অবলোকন করিতে লাগিলেন]

[*A great noise behind the scenes.*]

Here in the harem a fire has suddenly broken out, troubling the females with its burning heat, making the pleasure-hill dark as a watery cloud with the rising smokes; and lending the palaces the beauty of having golden tops by means of hosts of flames; and the very intense heat of which is indicated by the scorching of the tops of dense clusters of trees of the gardens. To make true as it were the rumour about the burning of the queen which formerly spread in Lavanaka; this fire has broken out here.

[*All look at with eagerness.*]

'नेपथ्ये'—यवनिकान्तराले—'कलकलः' अस्फुटध्वनिः, कोलाहल इत्यर्थः।

हर्म्याणामिति अन्वयः। अर्चिषां निचयैः हर्म्याणां हेमशृङ्गश्रियम् आदधानः इव सान्द्रोद्यानद्रुमाग्रलपनपिशुमितात्यन्ततीव्राभितापः, क्रीडामहीध्रं धूमपातैः सजलजलधरश्यामलं कुर्व्वन्, शोषार्त्तयोषिज्जनः एषः अग्निः इह अन्तःपुरे सहसा एव उत्थितः॥ ८० ॥

'अर्चिषां ज्वालानां 'निचयैः' समूहैः हर्म्याणां' सौधानां 'हेमशृङ्गश्रियम्'

हेम्नः' सुवर्णस्य 'शृङ्गाणि' शिखराणि तेषां या 'श्रीः' शोभा ताम् सुवर्णशिखरशोभां 'आदधानः' कुर्व्वन् 'इव' [हर्म्म्यादि धनिनां वासः इत्यमरः, ज्वालाभासो नपुंस्यर्चिरिति कोषान्तरम्]; प्रासादाग्राणां अग्निशिखाभिर्व्याप्तत्वात् जाम्बुनदशिखरशोभावत्त्वेनोत्प्रेक्षा; 'सान्द्राणि' घनशन्निवेशात् निविड़ानि यानि 'उद्यानस्य द्रुमाग्राणि' वृक्षशिखराणि तेषां 'ग्लपनेन' ['ग्लायतेः णौ पाचिकमित्त्वात् क्रस्वः] ग्लीषणेन 'पिशुनितः' सूचितः [पिशुनशब्दात् णिच ततः कर्म्मणि क्तः] 'अत्यन्तं तीव्रः' प्रखरः 'अभितापः' सन्तापः यस्य सः 'सान्द्रोद्यानद्रुमाग्रग्लपनपिशुनितात्यन्ततीव्राभितापः' तीक्ष्णसन्तापेन उपवनवृक्षाग्राणि विशोषयन्नित्यर्थः 'क्रीड़ायाः महीध्रः' शैलः [महीं धरति इति धरतेः मूलविभुजेत्यादिना कः] तं 'क्रीड़ामहीध्रं' क्रीड़ाशैलं 'धूमपातैः' सान्द्रधूमोद्गमैः 'सजलः' सम्भृतसलिलः यो 'जलधरः' मेघः तद्वत् 'श्यामलः' नीलवर्णः तं 'कुर्व्वन्' जनयन्, 'ग्लीषेण' दाहेन [ग्लुषदाहे इत्यस्मात् घञ्] 'आर्त्तः' पीड़ितः 'योषिज्जनः' नारीजनः येन सः 'एषः अग्निः इह अन्तःपुरे' निशान्ते 'सहसा एव उत्थितः' उद्गतः। ग्लीषार्त्तयोषिज्जने इह अन्तःपुरे इति वा अन्वयः [स्रग्धरा वृत्तम्]।

देवी। अन्वयः। पुरा लावणके योऽयं देवीदाहप्रवादः अभूत् तं सत्यं करिष्यन् इव अयम् अग्निः अत्र उत्थितः ॥ ८१ ॥

'पुरा' प्राक् 'लावणके' तदाख्ये मगधसन्निकृष्टे जनपदे 'योऽयं' 'देव्याः' वासवदत्तायाः 'दाहस्य प्रवादः' जनश्रुतिः 'अभूत्' देवी, लावणके वह्निना दग्धा इति या जनश्रुतिः प्राक् सर्व्वत्र बहुलीभूता आसीत्, अद्य 'तं' प्रवादं 'सत्यं करिष्यन्निव' पूर्व्वसमूलकः प्रवादः प्रचारं गतः अद्य तु तस्य याथार्थ्यं विधास्यन् इव, देवीं धक्ष्यन् इव, 'अयमग्निः अत्र' अन्तःपुरे 'उत्थितः' उद्गतः। [करिष्यन्निवेत्युत्प्रेक्षा]। सर्व्वे इति। 'सम्भ्रान्ताः' व्यग्राः, सोद्वेगं व्ययं च यथा तथा इत्यर्थः।

८०। आदधानेन, सान्द्रोद्यानद्रुमाग्रग्लपनपिशुनितात्यन्ततीव्राभितापेन, कुर्व्वता एतेन ग्लीषार्त्तयोषिज्जनेन अग्निना अन्तःपुरे उत्थितम्।

८१। येन अनेन देवीदाहप्रवादेन अभावि, तं सत्यं करिष्यतेव अनेन अग्निना उत्थितम्।

NOTES.

हर्म्याणाम्—goes with हेमशृङ्गश्रियम्; हरति मनः हर्म्यं नाम्नीति (हृ + म्य) इति भरतः; यद्वा हरति मनः हर्म्यम्, आम्नादिलात् हृजो यत् मुट् च; of the mansions. हेमशृङ्गश्रियम्—कर्म्म of आदधानः। निचयैः—नि + चि + अच्, करणे तृतीया, by a multiplicity. अर्चिषाम्—of flames; the base is अर्चिस्, both masc. and fem. but not neuter. आदधानः—imparting, आ + धा + शानच्; qual. अग्निः। सान्द्रीयान &c.—qual. अग्निः; ग्लपन—withering, ग्लै + णिच् + ल्युट् भावे (see Tika) = ग्लपन or ग्लापन; पिशुनित—indicated, पिशुन + णिच् (पिशुनि नामधातु) + क्त कर्म्मणि। कुर्वन्—Qual. अग्निः; the कर्म्म is क्रीड़ामहीध्रम्। क्रीड़ा—क्रीड़ + अ; महीध्र—मही + धृ + क (see Tika). सजलजल &c.—Qual. क्रीड़ामहीध्रम; जलधरः – धरतीति धरः, धृ + पचाद्यच्; जलस्य धरः इति जलधरः (जलं धरतीति वाक्ये जलधरः इत्येव स्यात्, जल + धृ + कर्म्मण्यन्); श्यामल—श्याम + ल, श्याम—श्यै + मक् (श्यायते; शश्ये; अश्यास्त)। श्लेषार्त्तयोषिज्जनः—Qual. अग्निः, or if the reading be श्लेषार्त्तयोषिज्जने, it qualifies अन्तःपुरे; श्लेष—burning. श्लेषार्त्त = श्लेष + आर्त्त or श्लेष + ऋत (in the latter case the वृद्धि is by 'ऋते च तृतीयासमासे') आर्त्त—आ + ऋ + क्त (उपसर्गाद् ऋति धातौ इति वृद्धिः), योषित्—युष् + इति (by 'हृसृरुहियुषिभ्यः इतिः'; 'स्त्रीवधूरबला नारी प्रिया रामा जनिर्जनी। योषा योषिद् योषिता च जोषिज, जोषा च जोषिता।' इति शब्दरत्नावली। For लावणक see *ante*. करिष्यन्—intending to make, कृ + स्यत् (by 'लृटः सद् वा') sl. 81 says that the rumour of the queen's death by fire at Lavanaka which was falsely spread before is going to be an accomplished fact, as her escape from the licking flames seems to be an impossibility. This magic fire, it should be noted, does in a sense bring about her death, for the glory of her position becomes shared (if not altogether taken away) by सागरिका or रत्नावली by her union with the king to which this fire directly

contributes and the queen ceases to be her former self. सम्भ्रान्ताः —in bewilderment, सम् + भ्रम् + क्त ।

राजा—कथमन्तःपुरेऽग्निः । (ससंभ्रममुत्थाय) कथं देवी वासवदत्ता दग्धा ।

वासवदत्ता—अज्जउत्त परित्ताहि परित्ताहि ।

राजा—अये, कथमतिसंभ्रमात्पार्श्वस्थापि देवी नोपलक्षिता । (देव्याः पाणिं गृहीत्वालिङ्ग्य च । देवि, समाश्वसिहि समाश्वसिहि ।

वासवदत्ता—अज्जउत्त मए अत्तणो किदे ण भणिदं । किं उण एसा क्खु मए णिग्घिणाए इध णिअडे संजमिदा सागरिआ विवज्जेदि । ता परित्ताअदु अज्जउत्तो ।

राजा—कथं देवि, सागरिका विपद्यते । एष गच्छामि ।

वासवदत्ता—आर्यपुत्र, परित्रायस्व परित्रायस्व ।

वासवदत्ता—आर्यपुत्र, मयात्मनः कृते न भणितम् । किं पुनरेषा खलु मया निर्घृणयेह निगडे संयमिता सागरिका विपद्यते । तत्परित्रायतामार्यपुत्रः ।

राजा । कि, अन्तःपुरे अग्नि ! [ব্যগ্র হইয়া উত্থানপূর্ব্বক] কি, দেবী বাসবদত্তা দগ্ধ হইয়াছেন ?

বাস । আর্য্যপুত্র, পরিত্রাণ করুন, পরিত্রাণ করুন ।

রাজা । আমি অতি ব্যগ্রতাহেতু পার্শ্বস্থিত দেবীকে দেখি নাই । [দেবীর হস্তধারণপূর্ব্বক আলিঙ্গন করিয়া] দেবি, সমাশ্বস্ত হও, সমাশ্বস্ত হও ।

বাস । আর্য্যপুত্র, আমি নিজের জন্য বলি নাই । কিন্তু আমি অতি নিষ্ঠুর হইয়া সাগরিকাকে নিগড়ে সংযত করিয়া রাখিয়াছি ; সে পুড়িয়া মরিল ; আর্য্যপুত্র, তাহার পরিত্রাণ করুন ।

রাজা । কি, দেবি ! সাগরিকা মরিতেছে ! এই আমি চলিলাম ।

[*All look at with eagerness.*]

King. What ? Fire in the harem ? [*Rising up in haste.*] What ! The queen Vasavdatta is burnt ?

Vasav. Help ! Help ! Oh ! my husband !

King. What ? I have not marked, on account of extreme haste, the queen, though she is at my side.

[*Taking hold of the queen's hand and embracing her.*]

Take heart, my queen, take heart.

Vasav. I don't say so, my husband, for my own sake. There is Sagarika dying, put in chains by my own cruel self. Rescue her, my husband.

King. What ! Sagarika is dying ! I go, my queen.

राजा। 'अतिसम्भ्रमात्' व्यग्रतया चित्तविक्षेपवशात्। पार्श्वे तिष्ठति या सा 'पार्श्वस्था' सन्निहिता इत्यर्थः।

वास। नास्ति घृणा करुणा यस्याः सा 'निर्घृणा' नृशंसा, तया [जुगुप्सा करुणे घृणे इत्यमरः]। 'निगड़ेन' शृङ्खलया 'संयमिता' संयमं निरोधं आपादिता परिचारिकादिभिः [यच्छतेः हेतुमति णिच्। मित्त्वात् ह्रस्वः]।

NOTES.

दग्धा—दह + क्त कर्म्मणि + टाप्। कथं देवी वासवदत्ता दग्धा—sl. 80 puts the idea into his head ; he forgets, in the surprise and confusion of the moment, that the queen is staying by his side. परित्रायस्व—परि + त्रै + लोट् स्व ; this is the regular cry for help. आत्मनः कृते—for my own sake, कृते is an अव्यय meaning 'for the sake of.' किं पुनः = but, किन्तु। निर्घृणया—cruel, pitiless. संयमिता —caused to be secured, सम् + यम् + णिच् + क्त + टाप् (see Tika). विपद्यते—is dying, वि + पद + लट् ते। The story of सागरिका having been sent off to Ujjaini is no doubt a hoax.

वसुभूतिः—देव, किमिदमकारणमेव पतङ्गवृत्तिः क्रियते।

बाभ्रव्यः—देव, युक्तमाह वसुभूतिः।

विदूषकः—(राजानमुत्तरीये गृहीत्वा) भो मा क्खु साहसं करेहि ।

राजा—(उत्तरीयमाकर्षन्) अरे धिङ् मूर्ख, सागरिका विपद्यते । किमद्यापि प्राणाः परिरक्ष्यन्ते । (ज्वलनप्रवेशं नाटयित्वा धूमाभिभवं नाटयति) ।

विरम विरम वह्ने मुञ्च धूमानुबन्धं
प्रकटयसि किमुच्चैरर्चिषां चक्रवालम् ।
विरहहुतभुजाहं यो न दग्धः प्रियायाः
प्रलयदहनभासा तस्य किं त्वं करोषि ॥ ८२ ॥

विदूषकः—भोः, मा खलु साहसं कुरु ।

বসু। দেব, অকারণে এ পতঙ্গবৃত্তি আশ্রয় করিতেছেন কেন ?

বাভ্র। দেব, বসুভূতি উপযুক্তই বলিয়াছেন।

বিদূ। [রাজার উত্তরীয় ধারণ করিয়া] এরূপ সাহস করিবেন না।

রাজা। [উত্তরীয় আকর্ষণ করিয়া] আ মূর্খ, ধিক্ ! সাগরিকা মরিতেছে ; এখনও প্রাণ কি জন্য রক্ষা করিব ? [অগ্নিতে প্রবেশ ও ধূমাভিভবের অভিনয় করিলেন]

হে অনল, বিরত হও, অনবরত ধূমোদ্গার পরিত্যাগ কর। এই জ্বালাচক্রসমূহ কিহেতু সমধিকভাবে প্রকাশিত করিতেছ ? যে আমি প্রিয়ার বিরহানলে দগ্ধ হই নাই, এই প্রলয়ানলের প্রভায় তাহার তুমি কি করিবে ?

Basu. Why does your majesty follow the course of a grass-hopper for nothing ?

Babhra. Basubhuti speaks reasonably, my lord.

Bidu. [*Taking hold of the king by his upper garment.*] Oh ! Don't do this act of rashnesss.

King. [*Pulling his upper garment.*] Oh ! Fie, you fool ! Sagarika is dying, why should my life be preserved ? [*Representing the act of entering the fire, plays the part of being overwhelmed with smoke.*] Stop stop, you fire ; give up this incessant smoke.

Why do you display vehemently these circles of flames? What will you do with this flame like that of the fire of universal destruction to me who was not burnt by the fire of separation from my love?

वसु। 'पतङ्ग' शलभः तस्य 'वृत्तिः' कार्य्यं इति 'पतङ्गवृत्तिः'। स्वेच्छया अग्निप्रवेशः इत्यर्थः। अभ्यग्नि शलभा धावन्तीति प्रसिद्धिः। [पतेरङ्गच् पचिणि इति औणादिकः अङ्गच् प्रत्ययः]।

विदू। 'उत्तरीये' प्रावारे [अवच्छेदे सप्तमी। उत्तरशब्दात् छप्रत्ययः]।

राजा। 'विपद्यते' म्रियते; 'ज्वलने' वह्नौ 'प्रवेशः' तम् 'ज्वलनप्रवेशम्' 'धूमस्य' कर्त्तुः 'अभिभवः' इति 'धूमाभिभवः' तम्। उच्चरद्धूमव्याप्तिहेतुकां पीडां इत्यर्थः।

विरमेति—अन्वयः। (हे) वह्ने, विरम विरम, धूमानुबन्धं मुञ्च, अर्चिषां चक्रवालं किम् उच्चैः प्रकटयसि? योऽहं प्रलयदहनभासा प्रियायाः विरहहुतभुजा न दग्धः तस्य त्वं किं करोषि?॥ ८२॥

हे 'वह्ने' अनल 'विरम विरम' विरतीभव [सम्भ्रमे द्विरुक्तिः, व्याङ्परिभ्यो रमः इति परस्मैपदम्]; 'धूमस्य अनुबन्धः' सातत्यं इति 'धूमानुबन्धः' तम् बाहुल्येन धूमोद्गारं 'मुञ्च' त्यज। 'अर्चिषां' शिखानां 'चक्रवालं' शिखावलयं, वलयीभूतज्वालामण्डलं इत्यर्थः 'किं' किंनिमित्तं 'उच्चैः प्रकटयसि' आविष्करोषि। मुधा तेऽयं शिखापटलविस्तारः इत्याचष्टे, विरहेति—'योऽहं प्रियायाः' सागरिकायाः 'विरहहुतभुजा' वियोगाग्निना त्वत्तोऽपि तीव्रतरसन्तापेन इति भावः, हुतं भुङ्क्ते इति हुतभुक्' अनलः [भुजेः क्विप्,] विरह एव हुतभुक् इति 'विरहहुतभुक्' तेन, 'न दग्धः' न भस्मीकृतः 'तस्य' सम्बन्धे 'त्वं प्रलयदहनभासा' कल्पान्तवह्निरिव जगद्दाहे पर्य्याप्तया अनया भासा 'किं करोषि' न किमपि इत्यर्थः। यद्वा 'प्रलयदहनभासा' प्रलयदहनस्य भाः इव भाः यस्य तेन [उपमानपूर्व्वपदो बहुव्रीहिरुत्तरपदलोपश्च] कालाग्निकल्पेन प्रियायाः विरहानलेन 'योऽयं न दग्धः तस्य त्वं किं करिष्यसि'। इति व्याख्यानम्। पाथोनिधितल्पमधिशयानस्य शिशिरबिन्दुसेक इव विसोढ़कालानलोच्चण्डसन्तापस्य अकिञ्चित्करैः खलु प्राकृतवह्निस्फुलिङ्गदाह इति भावः।

[प्रसिद्धस्यानलस्य न्यूनतापादनेन विरहानलस्य व्यतिरेकः ख्यापितः। मालिनीवृत्तम्]।

८२। विरम्यतां, विरम्यतां, धूमानुबन्धः मुच्यताम्, अर्चिषां चक्रवालं किं प्रकट्यते प्रलयदहनभाः विरहदहनभुक् यं न दग्धवान् तस्य किं त्वया क्रियते।

NOTES.

दीवः—दीव्यति द्योतते इति दिव् + अच् + कर्त्तरि। पतङ्गवृत्तिः क्रियते—follow the course of a moth i. e. bring about your death by rushing into the fire ; वृत्ति—वृत् + क्तिन्। युक्तम् आह—talks reason, युक्त – युज् + क्त कर्त्तरि। साहसम्—rashness, सहसा + अण्। परिरक्ष्यन्ते—परि + रक्ष + लट् अन्ते कर्म्मणि। धूमाभिभवम्—the being overpowered by smoke. विरम—वि + रम् + लोट् हि (See Tika). मुञ्च—मुच + लोट् हि। धूमानुबन्धम्—unbroken course of smoke ; अनुबन्ध—अनु + बन्ध + घञ्। प्रकटयसि—display, प्रकटि (प्रकट + णिच् नाम धातु) + लट् सि। अर्चिषां चक्रवालम्—spires or curls of flames. हुतभुजा—हुत (हु + क्त कर्म्मणि) + भुज् + क्विप्, हुतं देवान् उद्दिश्य प्रक्षिप्तं घृतादि भुङ्क्ते इति हुतभुक्। प्रलयदहनभासा—may be taken as the करण of करोषि ; better take it as qualifying विरहहुतभुजा ; प्रलय—प्र + ली + अच्, dissolution ; दहन—fire, दह + युच् ('बहुलमन्यत्रापि युच् स्यात्') ; भास्—भास् + क्विप् or भा + असुन्।

वासवदत्ता—कधं मम दुक्खभाइणीए वअणादो एव्वं व्ववसिदं अज्जउत्तेण। ता किं मए ट्ठिदाए। अहंपि अज्जउत्तं जेव्व अणुगमिस्सं।

विदूषकः—(परिक्रामन्नग्रतो भूत्वा) भोदि अहंबि पथोबदेसको होमि।

वसुभूतिः—कथं प्रविष्ट एव ज्वलनं वत्सराजः। तन्मामपि दृष्टराजपुत्रीविपत्तेर्युक्तमिहैवात्मानमाहुतीकर्तुम्।

कञ्चुकी—(सास्रम्) हा महाराज, किमिदमकारणमेव

भरतकुलं संशयतुलामारोपितम्। अथवा किं प्रलापेन। अहमपि भक्तिसदृशमाचरामि।

(इति सर्वेऽग्निप्रवेशं नाटयन्ति)

राजा—(दक्षिणबाहुस्पन्दं निरूप्य) एतदवस्थस्य मम कुत एतत्फलम्। (अग्रतोऽवलोक्य सहर्षोद्वेगम्) कथमासन्नहुतवहा वर्त्तते सागरिका। तत्त्वरितमेनां संभावयामि।

वासवदत्ता—कथं मम दुःखभागिन्या वचनेनैवं व्यवसितमार्यपुत्रेण। तत्किं मया स्थितया। अहमप्यार्यपुत्रमेवानुगमिष्यामि।

विदूषकः—भवति, अहमपि पथ्युपदेशकी भवामि।

বাস। এই হতভাগিনীর বাক্যে আর্য্যপুত্র এরূপ উদ্যম করিলেন। আমি এখানে থাকিয়া কি করিব? আমিও আর্য্যপুত্রের অনুসরণ করি।

বিদূ। [গমন করিয়া অগ্রে অবস্থান করিয়া] দেবি, আমিও আপনার পথপ্রদর্শক হইব।

বস্থ। কি! বৎসরাজ ত অগ্নিতে প্রবেশ করিলেন। রাজপুত্রীর মরণ যখন দেখিয়াছি তখন আমারও এই অনলে আহুতি হওয়া উচিত।

কঞ্চুকী। [বাষ্প পরিত্যাগপূর্ব্বক] হায়, মহারাজ, অকারণে এই ভরতবংশকে সন্দেহতুলায় কেন অধিরোপিত করিলেন? অথবা প্রলাপবাক্য উচ্চারণ করিয়া ফল কি? আমিও ভক্তানুরূপ আচরণ করি।

[সকলে অগ্নিপ্রবেশের অভিনয় করিলেন]

রাজা। [দক্ষিণবাহুস্পন্দনরূপ নিমিত্ত অনুভব করিয়া] এ অবস্থায় আমার ঈদৃশ ফললাভ কিরূপে সম্ভবে? [অগ্রদিকে অবলোকন করিয়া হর্ষ ও উদ্বেগের সহিত] কি! সাগরিকার সমীপে যে অনল সমুপস্থিত, শীঘ্রই ইঁহার সমাশ্বাসন করি।

Vasav. What! my husband has attempted this on account of my request, a miserable wretch as I am. What's the good of my saying? I too will follow my husband.

Bidu. [*Advancing and standing in the front.*] Lady, I too will show you the way.

Basu. What ! the lord of Vatsas has already entered the fire ! It is quite reasonable for me too to sacrifice myself, who have seen the death of the princess.

Chamberlain. [*With tears.*] Alas ! Oh ! great king !

Why have you, for nothing, imperilled and brought to a critical state the race of Bharata ? Or what's the good of lamenting thus ? I too will conduct myself as befits my my devotion.

[*All represent the act of entering the fire*].

King. [*Marking the throbbing of his right arm.*] How could there be such a fruit or consequence for me who am in this condition ? [*Looking forward, with anxiety and joy.*] What ! There is Sagarika with the fire approaching her. I will cheer her up quickly.

वास। 'व्यवसितं' उद्यतं। उद्यमः विहितः इत्यर्थः [विपूर्व्वात् अवपूर्व्वाच्च स्यतेः भावे क्तः]।

विदू। 'पथः' मार्गस्य 'उपदेशकः' इति 'पथ्युपदेशकः'।

वसु। 'राजपुत्र्याः' सिंहलेशदुहितुः 'विपत्तिः' नौव्यसनेन मरणं इति 'राजपुत्रीविपत्तिः' 'दृष्टा राजपुत्रीविपत्तिः' येन तस्य। 'इह' अनले, आह्वयते देवीदेशेन अनले क्षिप्यते या सा 'आहुतिः' [जुहोतेः कर्म्मणि क्तिन्] अनाहुतिं आहुतिं कर्त्तुमिति [च्विः, च्वौचेति दीर्घः]। तथाविधविपत्पातात् परं ममापि मरणमुचितमित्यर्थः।

कञ्चु। 'भरतस्य' दुष्मन्ततनयस्य 'कुलं' इति 'भरतकुलं'। जनमेजयपुत्रस्य शतानीकस्य वंशधरत्वात् भरतवंशसमुद्भूतत्वं वत्सराजस्य। 'संशयतुलां' सन्देहदोलां। अनेन वह्निना राज्ञः दाहे भरतकुलमुन्मूलितं भवेत् इति संशयमारूढाऽयं वंशः

राजा। 'दक्षिणस्य बाहोः स्पन्दः' कम्पनं 'निरूप्य' अनुभूयेत्यर्थः। 'एषा अवस्था' यस्य सः तस्य 'एतदवस्थस्य,' अग्निप्रवेशेन मृत्युगोचरे वर्त्तमानस्य 'मम', 'एतस्य' दक्षिणभुजस्पन्दनस्य 'फलं' उत्तमस्त्रीलाभरूपं 'कुतः' सम्भवति। 'आसन्न.' समीपवर्त्ती 'हुतवहः' अनलः यस्याः सा 'आसन्नहुतवहा' वहति इति वहः। पचाद्यजिति अच्। हुतस्य अग्नौ प्रक्षिप्तस्य आज्यादेः वहः वोढा इति हुतवहः अनलः] 'संभावयामि' परिसान्त्वयामि अग्निदाहात् त्राये इत्यर्थः।

NOTES.

दुःखभागिन्याः—भज् + घिनुण् + ङीप् + भागिनी । व्यवसितम्—वि + अव + सो + क्त भावे ; the subject is आर्य्यपुत्रेण । मया—'साध्येत' इति गम्यमानक्रियापेक्षया तृतीया । उपदेशकः—उप + दिश + ण्वुल् ; प्रविष्टः—object ज्वलनम् ; प्र + विश् + क्त कर्त्तरि । ज्वलनम्—fire, ज्वल + युच् (see *ante.*) मम—goes with युक्तम् । दृष्टराज &c.—Qual. मम ; विपत्ति—death, वि + पद् + क्तिन् भावे । आहुतीकर्त्तुम् आत्मानम्—to make myself a holocaust, आहुति + चि + कृ + तुमुन् । भरतकुलम्—the race of भरत (son of दुष्मन्त) । संशयतुलाम् आरोपितम्—made to hang in the balance ; संशय—सम् + शी + अच्—doudt, uncertainty, unsettled state ; आरोपित—आ + रुह + णिच् + क्त कर्म्मणि (also आरोहितम् by 'रुहः पौ॰न्यतरस्याम्') ; भरतकुलम् was the subject of the primitive verb, and is put in the १मा विभक्ति in the कर्म्मवाच्य as being the प्रयोज्यकर्म्म of the causal form of the verb ; thus भरतकुलम् (१मा विभक्ति) संशयतुलाम् आरूढम्, त्वं भरतकुलम् (२या विभक्ति) संशयतुलाम् आरोपितवान्, त्वया भरतकुलं (१मा विभक्ति) संशयतुलाम् आरोपितम् । प्रलापेन—प्र + लप् + घञ् । भक्ति—भज् + क्तिन् । एतत् फलम्—i. e. securing a beautiful bride. आसन्न—आ + सद् + क्त कर्त्तरि । त्वरितम्—त्वर् + क्त (also तूर्णम् by 'रुष्यम् त्वर संघुषास्वनाम्') ।

SCENE II.

Summary.—The queen and the rest of the party are rejoiced to see the king come out of the fire harmless along with सागरिका when the flames wholly disappear indicating the magician's art to be their source. वसुभूति, already struck with the similarity between the jewel necklace on the विदूषक's neck and that presented to रत्नावली by her father at the time of their departure from Lanka, is further struck with सागरिका's resemblance with रत्नावली and, on learning from the queen

that she had been picked up from the sea and was placed with her by यौगन्धरायण, concludes that सागरिका is no other than रत्नावली. The first expressions of surprise and sorrow over, the chains are removed from सागरिका and वासवदत्ता excuses herself on the ground of ignorance. यौगन्धरायण now joins the party, explains the whole situation, pleads his desire to see his king the paramount power in the world as an excuse for his putting सागरिका in the king's way and causing mental sufferings to the queen consequent on the alienation of her husband's affections owing to the attachment that has grown up between him and सागरिका and requests the queen to do now her duty by सागरिका (or रत्नावली)। There the queen decorates her with her own ornaments and delivers her to her husband with the request to treat her with due kindness. The king receives her with open arms (and is united in wedlock with her) to be the sovereign ruler of the world ; रत्नावली is recognised by everybody as a queen ; and things terminate in the delight and happiness of all concerned.

(ततः प्रविशति निगड़संयता सागरिका)

सागरिका—(समन्तादवलोक्य) दिट्ठिआ। समन्तदो प्पज्जलिदो हुदवहो अज्ज मे दुक्खावसाणं करिस्सदि।

राजा—(त्वरितमुपसृत्य) अयि प्रिये, किमद्यापि मध्यस्थतया वर्तसे।

सागरिका—(राजानं दृष्ट्वात्मगतम्) कधं अज्जउत्तो। ता एदं पेक्खिअ पुणोवि मे जीविदासा संवुत्ता। (प्रकाशम्) भट्टा, परित्ताहि परित्ताहि।

सागरिका—दिष्ट्या। समन्तात्प्रज्वलितो हुतवहोऽद्य मे दुःखावसानं करिष्यति।

सागरिका—कथमार्यपुत्रः। तदेनं प्रेक्ष्य पुनरपि मे जीविताशा संवृत्ता। भर्त्तः, परित्रायस्व परित्रायस्व।

[তাহার পর শৃঙ্খলাবদ্ধ সাগরিকার প্রবেশ]

সাগ। [চতুর্দ্দিকে অবলোকন করিয়া] সৌভাগ্যক্রমে চতুর্দ্দিকে অনল প্রজ্বলিত হইয়াছে। অদ্য আমার দুঃখাবসান হইবে।

রাজা। [শীঘ্র গমন করিয়া] প্রিয়ে, এখনও উদাসীন হইয়া রহিয়াছ কেন?

সাগ। [রাজাকে দেখিয়া স্বগত] কি, এ যে আর্য্যপুত্র, ইঁহাকে দেখিয়া আমার বাঁচিবার আশা পুনরায় উদিত হইল। [প্রকাশ্যে] প্রভু, রক্ষা করুন, রক্ষা করুন।

[*Then enter Sagarika put in chains.*]

Sagar. [*Looking around.*] Luckily the fire flaming all around will put an end to my misery to-day.

King. [*Advancing hastily.*] Why do you, my love, still stay here indifferently?

Sagar. [*Seeing the king, aside.*] Ah! my husband! Seeing him, my longing for life has come back. [*Aloud.*] Save me, save me, my lord.

ततः इति 'संयता' वद्धा। [यमेः कर्म्मणि क्तः। स्त्रियां टाप्]।

साग। 'समन्ततः' सर्व्वासु दिक्षु। 'दुःखस्य' क्लेशस्य 'अवसानं' अन्तं 'करिष्यति'। [अवपूर्व्वात् सो (नाशे) धातोः ल्युट्।]

राजा। मध्ये तिष्ठति या सा 'मध्यस्था,' [सुपिस्थः इति कः] उदासीना, तस्याः भावः 'मध्यस्थता' तया [प्रकृत्यादिभ्यश्चेति तृतीया]।

साग। 'आर्य्यपुत्रः' स्वामी। 'जीवितस्य आशा' इति 'जीविताशा' प्राणसन्धारणेच्छा।

NOTES.

प्रज्वलितः—प्र + ज्वल् + क्त कर्त्तरि। मध्यस्थतया—मध्य + स्था + क = मध्यस्थ; मध्यस्थ + तल् = मध्यस्थता; it is virtually an adverb.

राजा—भीरु, अलं भयेन।

मुहूर्तमपि सह्यतां बहुल एष धूमोद्गमो

(अग्रतोऽवलोक्य)।

हहा धिगिदमंशुकं ज्वलति ते स्तनात्प्रच्युतम्।

(विलोक्य)

मुहुः स्खलसि किं

(निपुणमवलोक्य)

कथं निगडसंयतासि द्रुतं

नयामि भवतीमितः प्रियतमेऽवलम्बस्व माम् ॥ ८३ ॥

(कण्ठे गृहीत्वा निमीलिताक्षः स्पर्शसुखं नाटयन्) अहो, क्षणादपगतोऽयं मे संतापः। प्रिये, समाश्वसिहि समाश्वसिहि।

व्यक्तं लग्नोऽपि भवतीं न धक्ष्यति हुताशनः।

यतः संतापमेवायं स्पर्शस्ते हरति प्रिये ॥ ८४ ॥

(अक्षिणी समुन्मील्य निरीक्ष्य च) अहो महदाश्चर्यम्।

क्वासौ गतो हुतवहस्तदवस्थमेत-

दन्तःपुरं

(वासवदत्तां दृष्ट्वा)

कथमवन्तिनृपात्मजेयम्।

वासवदत्ता—(राज्ञः शरीरं परामृशन्ती सहर्षम्) दिट्ठिआ अक्खदसरीरो अज्जउत्तो।

राजा—

बाभ्रव्य एष

बाभ्रव्यः—विजयतां महाराजः। देव, दिष्ट्या वर्धसे। पुनरुच्छ्वसिताः स्मः।

राजा—

वसुभूतिरयं

वसुभूतिः—देव, दिष्ट्या वर्धसे।

राजा—

वयस्यः

विदूषकः—जेदु जेदु भवं।

राजा—(विचिन्त्य सवितर्कम्)

स्वप्ने मतिभ्रमति किं न्विदमिन्द्रजालम्॥ ८५॥

विदूषकः—भो, मा संदेहं करेहि। इन्दजालं क्खु एदं। भणिदं तेण दासीए उत्तेण ऐन्द्रआलिएण जह अवस्सं एव्व देवेण मह एक्कोखेलणओ दट्ठव्वोत्ति। ता तं ज्जेव्व एदं।

वासवदत्ता—दिष्ट्या अक्षतशरीर आर्यपुत्रः।

विदूषकः—जयतु जयतु भवान्।

विदूषकः—भोः, मा संदेहं कुरु। इन्द्रजालं खल्विदम्। भणितं तेन दास्याः पुनरैन्द्रजालिकेन यथावश्यमेव देवेन ममैकं खेलनं द्रष्टव्यमिति। तत्तदेवेदम्।

राजा। অয়ি ভীরু, ভয় ক'রো না। মুহূর্ত্তের জন্য এই প্রচুর ধূমোদ্গম সহ্য কর। [সম্মুখে দৃষ্টিপাত করিয়া] হায় হায়! এই বস্ত্রাঞ্চল তোমার স্তন হইতে পতিত হইয়া স্খলিতে আরম্ভ করিল। [অবলোকন করিয়া] বারংবার এরূপে স্খলিত হইতেছ কেন? [নিপুণভাবে অবলোকন করিয়া] কি! শৃঙ্খলে বদ্ধ রহিয়াছ! শীঘ্রই তোমাকে এখান হইতে লইয়া যাই। প্রিয়তমে, তুমি আমাকে অবলম্বন কর। [কণ্ঠে গ্রহণ করিয়া নিমীলিতনয়নে স্পর্শসুখ অভিনয় করিয়া] আহা, মুহূর্ত্তমধ্যে আমার সন্তাপ অপগত হইল। প্রিয়ে সমাশ্বস্ত হও, সমাশ্বস্ত হও। অনল তোমার গাত্রে লগ্ন হইয়াও তোমাকে

নিশ্চয়ই দগ্ধ করিবে না। যেহেতু প্রিয়ে তোমার এই স্পর্শে সন্তাপ দূর হইতেছে। [অক্ষি উন্মীলিত করিয়া এবং অবলোকন করিয়া] আঃ, এ ত মহৎ আশ্চর্য্য। সে অনল কোথায় গেল ? অন্তঃপুর ত সেই অবস্থায় রহিয়াছে। [বাসবদত্তাকে দেখিয়া] এ যে অবন্তিনৃপদুহিতা !

বাস। [রাজার শরীর স্পর্শ করিয়া সহর্ষে] সৌভাগ্যক্রমে আর্য্যপুত্র অক্ষত শরীর রহিয়াছেন।

রাজা। এ যে বাভ্রব্য !

বাভ্র। মহারাজের জয়হউক ! আপনার ভাগ্য সুপ্রসন্ন; আমরা পুনরুজ্জীবিত হইলাম।

রাজা। এই যে বসুভূতি !

বসু। দেব, আপনার ভাগ্য প্রসন্ন।

রাজা। বয়স্য (বসন্তক) !

বিদূ। আপনার জয় হউক্।

রাজা। [চিন্তা করিয়া বিতর্কের সহিত] আমার বুদ্ধি স্বপ্নদর্শন করিয়া উদ্ভ্রান্ত হইতেছে ; অথবা এ কি ইন্দ্রজাল ?

বিদূ। সন্দেহ করিবেন না। এ নিশ্চয় ইন্দ্রজাল। সেই দাসীপুত্র ঐন্দ্রজালিক বলিয়াছিল যে দেব, অবশ্য আমার একটী খেলা দেখিবেন। ইহা সেই খেলা।

King. Away with fear, you timid one. Endure for a moment the rise of this immense smoke. [*Looking forward.*]

Oh ! woe unto me, this cloth of yours fallen from the breast burns.

[*Looking.*] Why do you stumble so often ?

[*Marking with attention.*] What ? you are bound in chains ! Then I will quickly carry you off from hence. Take hold of me, my dear.

[*Taking hold of her by the neck, with his eyes closed, and representing the feeling of joy on account of touch.*]

Oh ! This heat has been allayed in a moment. Take heart, my dear take heart.

Evidently the fire will not burn you, though it touches you.

For this touch of yours has removed, oh my dear, my heat. [*Opening the eyes and beholding.*]

Oh! a great marvel! where is that fire gone? The harem is in the same condition as before. [*Seeing Vasavdatta.*] What? This is the daughter of the king of Avanti!

Vasav. [*Touching the body of the king, with joy*]. Luckily my husband has got his body unscathed.

King. This is *Babhravya.*

Babhra. Victory to the great king! You are to be congratulated on your good luck. We have got back our life again.

King. This is Basubhuti.

Basu. Your majesty is to be congratulated.

King. Here is my friend.

Bidu. Victory to you!

King. [*Musing, doubtfully*]. Does my mind wander in a dream? Or, is it magic?

Bidu. Don't doubt it. Surely this is magic. The magician, born of a slave, said that "one play of mine must be seen by your majesty." This is that play.

मुहूर्त्तमिति अन्वयः। बहुलः एषः धूमीदृगमः मुहूर्त्तम् अपि सह्यताम्; ह हा धिक्, ते स्तनात् प्रच्युतम् इदम् अंशुकं ज्वलति; मुहुः स्खलसि किं? कथं निगूढ़संयता असि! भवतीम् इतः द्रुतं नयामि, प्रियतमे माम् अवलम्बस्व॥ ८३॥

'बहुलः एष धूमोद्गमः' प्राचुर्य्येण उद्गच्छन् अयं धूमराशिः 'मुहूर्त्तं' क्षणं 'सह्यताम्' [सहेः कर्म्मणि लोट्। मुहूर्त्तमिति अत्यन्तसंयोगे द्वितीया]; क्षणेनैव भवत्याः परित्राणं विधास्ये इत्यर्थः। 'ह हा धिक्' अहो बत कष्टं, 'ते' तव 'स्तनात्' 'प्रच्युतं' स्खलितं पतितमिति यावत् 'इदं अंशुकं' वस्त्रं 'ज्वलति'; अग्निसंयोगात् प्रदीप्तं भवति। [हेति अव्ययम् अत्र सम्बोधनार्थकम्; पादादौ पादपूरणार्थस्य तस्य प्रयोगः उद्वेगकरः। ह स्यात् सम्बोधने पादपूरणे च विनिग्रहे इति मेदिनी]। 'किम्' किमर्थं 'मुहुः' पुनः पुनः 'स्खलसि' गतिभ्रंशमवाप्नोषि। हा 'कथं' निगड़ेन' दाम्ना 'संयता' बद्धा 'असि'। तर्हि स्वयंगमनाशक्त्या, 'भवतीमितः' द्रुतवहपरीतस्थानात् 'द्रुतं' शीघ्रं 'नयामि' निर्बाधं किञ्चित् स्थानं प्रापयामि।

हे 'प्रियतमे मां अवलम्बस्व,' मामास्थाय तिष्ठ अहं त्वां दोर्भ्यां धृत्वा अन्यत्र नेष्यामि। [पृथ्वीवृत्तम्, जसौ जसयला वसुग्रहयतिश्च पृथ्वी गुरुः]।

'कण्ठे' [इति अवच्छेदे सप्तमी] 'निमीलिते' आनन्दवशात् मुद्रिते 'अक्षिणी' यस्य सः 'निमीलिताक्षः'। [बहुव्रीहौ सक्थ्यक्ष्णोः स्वाङ्गात् षच् इति षच्]। 'स्पर्शेन' प्रियायाः गात्रस्पर्शेन यत् 'सुखं' तत्। 'अहो' इति आश्चर्ये, 'क्षणात्' इति [ल्यब्लोपे पञ्चमी]।

व्यक्तमिति—अन्वयः। प्रिये, लग्नोऽपि हुताशनः भवतीं व्यक्तं न धक्ष्यति, यतः अयं ते स्पर्शः सन्तापम् एव हरति ॥ ८४ ॥

अयि 'प्रिये 'लग्नोऽपि' त्वद्गात्रे संसक्तोऽपि 'हुतं' आज्यादिकं 'अशनं' यस्य सः 'हुताशनः' अनलः 'भवतीं व्यक्तं' स्पष्टमेव 'न धक्ष्यति' न प्रोषिष्यति। 'यतः अयं ते स्पर्शः सन्तापं एव हरति'। तव स्पर्शात् यतः क्षणादेव मे सन्तापः प्रशान्तः अतः सन्तापहरेण अनेन अनलस्य सन्तापकः धर्म्मोऽपि नूनं उपशमं नेष्यते इति मे मतिः। 'अहो' इति विस्मये अव्ययम्, 'आश्चर्य्यम्' समन्तात् प्रादुर्भूतस्यानलस्य सहसा तिरोधानमेव आश्चर्य्यस्य हेतुः।

क्वासाविति विप्रकीर्णानां श्लोकांशानां संग्रहेण—श्लोकोऽयं इत्थं पठ्यताम्—

क्वासौ गतो हुतवहस्तदवस्थमेतदन्तःपुरं कथमवन्तिनृपात्मजेयम् वाभव्य एष वसुभूतिरयं वयस्यः स्वप्ने सतिर्भ्रमति किन्विदमिन्द्रजालम्। 'असौ हुतवहः' अनलः 'क्व' कुत्र 'गतः', 'एतत् अन्तःपुरं' सा एव अवस्था यस्य तत् 'तदवस्थं' पूर्व्वावस्थमेव वर्त्तते, नतु दग्धं। 'कथमियं अवन्तिनृपस्य' उज्जयिनीनाथस्य 'आत्मजा' तनया, वासवदत्ता। 'एष वाभव्यः' अस्मत्कञ्चुकी, 'अयन्तु वसुभूतिः' सिंहलेशामात्यः, किञ्चायं मे 'वयस्यः' प्रियसुहृत् वसन्तकः। तर्हि किं मे 'मतिः' बुद्धिः 'स्वप्ने भ्रमति,' स्वप्नदर्शनेन इत्थं मे चित्तमुद्भ्रान्तं किमु। 'किं नु' किंवा [नुशब्दः वितर्के] 'इदं इन्द्रजालम्' माया। [चरमे पादे सन्देहालङ्कारः। वसन्ततिलकावृत्तम्। किन्विदमिति पाठः न हृद्यः]।

वास। 'परामृशन्ती' स्पृशन्ती; 'अक्षतं' अदग्धमित्यर्थः 'शरीरं' यस्य सः 'अक्षतशरीरः'।

वाभ्र। 'उच्छ्वसिताः' उज्जीविताः।

विदू। यत् तेन ऐन्द्रजालिकेन उक्तं मम एका क्रीड़ा दैवेन अवश्यं अवलोकयितव्या, इति तदेवेदम्। इन्द्रजालप्रभावेण अग्निभयः समुत्पादितः।

८३। बहुलं एतं धूमोद्गमं सहस्व। प्रच्युतेन अनेन अंशुकेन ज्वल्यते। मुहुः किं खल्यते, कथं निगड़संयतया भूयते। भवती इतः नीयते, अहं अवलम्बे।

८४। लग्नेनापि हुताशनेन भवती न धक्ष्यते। अनेन स्पर्शेन सन्ताप एव क्रियते।

८५। अमुना हुतवहेन क्व गतं, अन्तःपुरेण तदवस्थेन भूयते। अनया अवन्तिनृपात्मजया भूयते। एतेन वाभव्येण, वसुभूतिना, अनेन वयस्येन भूयते; मत्या भम्यते किं नु एतेन इन्द्रजालेन (भूयते)।

NOTES.

भीरु—भी + क्रु (by 'भियः क्रुक्रुकनौ'; 'भीरुभीलुकभीरुकाः' इत्यमरः) = भीरुः; भीरु + ऊङ् (to mean 'भयशीला नारी', by 'ऊङुतः') = भीरु of which the voc. sing. is भीरु। भीरु in the sense of भयप्रकृतिका is used in the fem. and the voc. sing. is भीरो। भयेन—भी + अच् (neuter; रोगे पुंसि इति राजनिर्घण्टः)। मुहूर्त्तम्—अत्यन्तसंयोगे २या। सह्यताम्—सह + लोट् ताम् कर्म्मणि। धूमोद्गमः = उद्गतः धूमः by the dictum 'भावानयने द्रव्यानयनम्'। प्रच्युतम्—प्र + च्यु + क्त कर्त्तरि। निपुणम् अवलोक्य—looking carefully. संयता—सम् + यम् + क्त कर्म्मणि + टाप्। द्रुतम् – द्रु + क्त। निमीलिताक्षः—Qual. राजा understood; निमीलित—नि + मील + क्त; the words compounded are निमीलित and अक्षि, षच् is the augment in बहुव्रीहि (see Tika). व्यक्तं—obviously. लग्नः—Qual. हुताशनः; लग + क्त (निपातन by 'क्षुब्ध स्वान्त ध्वान्त लग्न म्लिष्ट विरिब्ध फाण्ट बाढ़ानि मन्थ मन स्तमः सक्ताविस्पष्ट स्वरानायासभृशेषु')। धक्ष्यति—दह + लृट् स्यति। हुताशनः—fire; अशन—अश् + ल्युट्, food. अवन्तिनृपात्मजा—वासवदत्ता, the daughter of the king of Ujjaini; आत्मजा—आत्मन् + जन् + ड + टाप्। परामृशन्ती—touching; परा + मृश् (तुदादि)

+ शत + ङीप् (also परामृशती, नुम् being optional in the case of roots of the तुदादि class). अचत—नञ् + चण् + क्त । विजयताम्—आत्मनेपद by 'विपराभ्यां जेः'। उच्छ्वसिताः—उद् + श्वस् + क्त कर्त्तरि we have both विश्वस्त and विश्वसित)। स्वप्न—स्वप् + न (by 'कृ-हृ-जॄ सि-दु-पन्य-नि-स्वपिभ्यो नित्')। मतिः—मन् + क्तिन् । सन्देहम्—सम् + दिह + घञ् (सन्दिग्धे in लट्)। द्रष्टव्यम्—दृश् + तव्यत् कर्म्मणि । खेलनम्—खेल + ल्युट् । The play of the magic fire was played at the instance of यौगन्धरायण who was anxious to bring सागरिका, वसुभूति and the king and queen together to forward his plan of uniting the king with सागरिका ।

राजा—देवि, त्वद्वचनादियमस्माभिरिहानीता सागरिका।

वासवदत्ता—(विहस्य) अज्जउत्त जाणिदं दे सव्वं।

वसुभूतिः—(सागरिकां दृष्ट्वापवार्य) बाभ्रव्य, सुसदृशीयं राजपुत्र्या।

बाभ्रव्यः—अमात्य, ममाप्येतदेव मनसि वर्तते।

वसुभूतिः—(प्रकाशं राजानमुद्दिश्य) देव, कुत इयं कन्यका ?

राजा—देवी जानाति।

वसुभूतिः—देवि, कुतः पुनरियं कन्यका ?

वासवदत्ता—अमच्च। एसा क्खु साअरदो पाबिदेत्ति भणिअ अमच्चजोअन्धराअणेण मम हत्थे णिक्खित्ता। अदो एव्व साअरिआत्ति सद्दाईअदि।

राजा—(स्वगतम्) कथं यौगन्धरायणेन न्यस्ता। कथमसौ ममानिवेद्य किंचित्करिष्यति।

वासवदत्ता—आर्यपुत्र, ज्ञातं ते सर्वम्।

বাসবদত্তা—অমাত্য, এষা খলু সাগরতঃ প্রাপ্তেতি ভণিত্বামাত্যযৌগন্ধরায়ণেন মম হস্তে নিক্ষিপ্তা। অতএব সাগরিকেতি শব্দ্যতে।

রাজা। দেবি, তোমার বাক্যে সাগরিকাকে এখানে আনিয়াছি।

বাস। [হাস্য করিয়া] আর্য্যপুত্র আমি আপনার সমস্ত জানিয়াছি।

বসু। [সাগরিকাকে দেখিয়া জনান্তিকে] বাভ্রব্য এই কন্যা রাজতনয়ার সুসদৃশী।

বাভ্র। অমাত্য, আমার মনেও এইরূপ চিন্তা হইতেছে।

বসু। [প্রকাশ্যে রাজার প্রতি] দেব, এই কন্যাকে কোথায় পাইয়াছেন?

রাজা। দেবী জানেন।

বসু। দেবি, এ কন্যাকে কোথায় পাইয়াছেন?

বাস। অমাত্য, ইহাকে সাগর হইতে পাওয়া গিয়াছে এই কথা বলিয়া অমাত্য যৌগন্ধরায়ণ আমার নিকট রাখিয়াছিলেন। এই জন্যই এ সাগরিকা বলিয়া অভিহিত হয়।

রাজা। [স্বগত] কি, যৌগন্ধরায়ণ রাখিয়াছে, আমাকে জ্ঞাপিত না করিয়া সে কি জন্য কোন কার্য্য করিবে?

King. I have brought Sagarika here according to your request, my queen.

Vasav. [*Laughing*]. I have known everything of you.

Basu. [*Seeing Sagarika, aside.*] Babhravya, she is quite like the princess.

Babhra. The very same thing occurs to my mind, premier.

Basu. [*Aloud to the king.*]. Whence is the maid, my lord?

King. The queen knows.

Basu. Whence is this maid, queen?

Vasav. Premier, she was placed in my hands by the minister Yaugandharayana, saying that she was picked up from the ocean. Therefore I call her Sagarika.

King. [*Aside.*] How? placed by Yaugandharayana? How could he do anyting without informing me of it?

বসু। 'সুসদৃশী' সর্ব্বথা অনুরূপা, তুল্যা ইতি যাবৎ।...'কুতঃ' কস্মাৎ স্থানাৎ অধিগতা।

वास। सागरात् लब्धा इति हेतोः अस्याः 'सागरिका' इति नाम अस्माभिः कृतं। 'शब्दाय्यते' आह्वयते'। [शब्दं करोति इति शब्दायते ; शब्दवैरेत्यादिना क्यङ्। ततः णिच्। ततः कर्म्मणि लट्। यद्वा आह्वाने शब्दायधातुः सकर्म्मकः, तथाच शाकुन्तले मेघप्रतिच्छन्दप्रासादे मां शब्दायस्व। 'शब्द्यते' इति पाठे शब्द्यतिशौरादिकः, तस्य कर्म्मणि लटिरूपम्]।

राजा। 'ममेति [सम्बन्धमात्रविवक्षया षष्ठी]। 'अनिवेद्य' अविज्ञाप्य।

NOTES.

त्वद्वचनात्—त्वद्वचनम् आदृत्य इति ल्यब्लोपे ५मी। ज्ञातं ते सर्वम्—the queen means that the king's attachment to सागरिका is fully known to her. राजपुत्र्या—also राजपुत्र्याः by 'तुल्यार्थैरतुलोपमाभ्यां तृतीयान्यतरस्याम्'। भणित्वा—saying, भण + क्त्वाच्। निक्षिप्ता—placed, नि + क्षिप् + क्त कर्म्मणि + टाप्। शब्द्यते—is called, शब्द (चुरादि) + लट् ते कर्म्मणि। न्यस्ता—नि + अस् + क्त कर्म्मणि + टाप्। अनिवेद्य—निवेद्य—नि + विद + णिच् + ल्यप् (cf. स्वेच्छाचारी भीत एवास्मि भर्त्तुः in sl. 8).

वसुभूतिः—(अपवार्य) बाभ्रव्य, यथा सुसदृशो वसन्तकस्य कण्ठे रत्नमाला। अस्या अपि सागरात्प्राप्तिः। तथा व्यक्तं सिंहलेश्वरस्य दुहिता रत्नावलीयम्। (इति उपसृत्य प्रकाशम्) आयुष्मति रत्नावलि राजपुत्रि, त्वमीदृशीमवस्थां गतासि।

सागरिका—(वसुभूतिं दृष्ट्वा सासम्) कधं अमच्चो वसुभूदी।

वसुभूतिः—हा हतोऽस्मि मन्दभाग्यः। (इति भूमौ पतति)।

सागरिका—हा हदह्मि मन्दभाइणी। हा ताद, हा अम्ब, कहिं सि। देहि मे पडिवअणं। (इत्यात्मानं पातयन्ती मोहमुपगता)

सागरिका—कथममात्यो वसुभूतिः।

सागरिका—हा हतास्मि मन्दभागिनी। हा तात, हा अम्ब, कुत्रासि? देहि मे प्रतिवचनम्।

বসু। [জনান্তিকে] বাভ্রব্য, বসন্তকের কণ্ঠে রত্নমালা সদৃশী, ইহাকেও সাগর হইতে পাওয়া গিয়াছে; তখন নিশ্চয়ই এ সিংহলেশ্বরের কন্যা রত্নাবলী। [অগ্রসর হইয়া প্রকাশ্যে] আয়ুষ্মতি, রত্নাবলি, রাজকন্যে, তোমার ঈদৃশ অবস্থা হইয়াছে?

সাগ। [বসুভূতিকে দেখিয়া সরোদনে] কি! অমাত্য বসুভূতি!

বসু। হায়, হতভাগা আমি হত হইলাম! [ভূমিতে পতিত হইলেন]

সাগ। হায়, হতভাগিনী আমি হত হইলাম! হা পিতঃ, হা মাতঃ, তোমরা কোথায় আছ? আমার বাক্যের উত্তর দাও। [নিজকে পাতিত করিয়া মূর্চ্ছাগত হইল]

Basu. [*Aside.*] Babhravya, in as much as the string of gems round the neck of Basantaka is very similar; and she too is picked up from the sea; she is evidently the daughter of the king of Sinhala, Ratnavali.

[*Advancing, aloud*]. Oh long-lived Princess Ratnavali, you have been reduced to such a plight.

Sagar. [*Looking at Basubhuti, with tears.*] What? The minister Basubhuti?

Basu. Alas! Woe to me! this miserable wretch, [*falls on the ground.*]

Sagar. Alas! Woe to me! oh father! oh mother! where are you? Give me a reply. [*Fells herself, and swoons.*]

वसु। रत्नमालालिङ्गेन, आकृतिसाम्येन, सागरात् प्राप्तिरूपेण वृत्तान्तेन च सर्व्वथा इदमनुमातुं शक्यते यदियं सागरिका एव सिंहलेश्वरकन्या रत्नावली। 'ईदृशी' प्रेष्यभाववन्धनादिरूपां 'अवस्थां' दशां 'गता' प्राप्ता 'असि'।

NOTES.

अस्याः—'प्राप्तिः' इत्यस्य कर्म्मणि षष्ठी। भूमौ—भू + मि, भवन्ति भूतानि अस्याम् इति भूमिः by 'भुवः कित्'; 'भूमिर्वसुन्धरायां स्यात् स्थानमात्रेऽपि च स्त्रियाम्'; on the ground. पातयन्ती—पत + णिच् + शतृ + ङीप्, throwing herself (on the ground). मोह—मुह + घञ्।

वासवदत्ता—(ससंभ्रमम्) कञ्चुइ इयं सा मम बहिणिआ रअणावली।

कञ्चुकी—देवि, इयमेव सा।

वासवदत्ता—(रत्नावलीमालिङ्ग्य) बहिणि समस्सस समस्सस।

राजा—कथमुदात्तवंशप्रभवस्य सिंहलेश्वरस्य विक्रमबाहोरात्मजेयम्।

विदूषकः—(स्वगतम्) रअणावलीं दिट्ठिअ पढमे एव्व जाणिदं मए णहु सामण्णजणस्स ईदिसो परिच्छदो होदत्ति।

वसुभूतिः—(उत्थाय) राजपुत्रि, समाश्वसिहि समाश्वसिहि। नन्वियं ज्यायसी ते भगिनी दुःखमास्ते। तत्परिष्वजस्वैनाम्।

वासवदत्ता—कञ्चुकिन्, इयं सा मम भगिनी रत्नावली।

वासवदत्ता—भगिनि, समाश्वसिहि समाश्वसिहि।

विदूषकः—रत्नावलीं दृष्ट्वा प्रथममेव ज्ञातं मया न खलु सामान्यजनस्येदृशः परिच्छदो भवतीति।

বাস। [ব্যগ্র হইয়া] কঞ্চুকি, এই আমার ভগিনী রত্নাবলী ?

কঞ্চু। দেবি, ইনিই সেই।

বাস। [রত্নাবলীকে আলিঙ্গন করিয়া] ভগিনি, সমাশ্বস্ত হও, সমাশ্বস্ত হও।

রাজা। কি ? উন্নতবংশসম্ভূত সিংহলেশ্বর বিক্রমবাহুর কন্যা ইনি ?

বিদূ। [রত্নমালা দর্শন করিয়া স্বগত] আমি প্রথমেই জানিতে পারিয়াছিলাম যে এরূপ ভূষণ সামান্য জনের হইতে পারে না।

বসু। [উত্থান করিয়া] রাজপুত্রি, সমাশ্বস্ত হও, সমাশ্বস্ত হও ; তোমার এই জ্যেষ্ঠা ভগিনী দুঃখিত হইয়া আছেন ; ইঁহাকে আলিঙ্গন কর।

Vasav. [*In haste*]. Chamberlain, is she my sister Ratnavali?

Chamberlain. Yes she is, queen.

Vasav. [*Embracing Ratnavali*]. Take heart, my sister, take heart.

King. What! is she the daugther of the king of Sinhala, born of a noble family?

Bidu. [*Looking at the string of gems, aside*]. I knew it before, that such an ornament could not belong to an ordinary person.

Basu. [*Rising up.*] Take heart, princess, take heart. Here is your elder sister uneasy (on your account). Embrace her.

राजा। 'उदात्तः' उन्नतः 'वंशः प्रभवः' कारणं यस्य इति विग्रहे 'उदात्तवंशप्रभवः'। महाकुलप्रसूतः। [उदाङ्पूर्व्वात् ददातेः क्तः उदात्तः] 'आत्मनः' देहात् 'जायते' इति 'आत्मजा' कन्या। [पञ्चम्यामजातौ इति जनेर्डः]।

वसु। 'ज्यायसी' ज्येष्ठा। [इद्वशब्दादीयसुनि ज्यादेशे उगितश्चेति ङीप्]। 'नन्वि'ति आमन्त्रणे अव्ययम्। 'दुःख'मिति [क्रियाविशेषणम्] एनां' इमां [इदमः अन्वादेशे एनादेशः]।

NOTES.

भगिनी—भगं यत्रः पित्रादितो द्रव्यदाने विद्यते अस्याः इति भगिनी (भग + ° इनि + ङीप्), भग्नी इति द्विरूपकोषः। It may be any woman, 'परिगृह्या च वामाक्षी भगिनी प्रकृति र्नरी' इति शब्दचन्द्रिका। उदात्त—noble, उद् + आ + दा + क्त (the vowel of दा preceded by a स्वरान्त उपसर्ग is changed into त् by 'अच उपसर्गात् तः') ; प्रभव—प्र + भू + अप् अपादाने। परिच्छदः—परि + छादि (छद + स्वार्थे णिच्) + क ; see Notes in the प्रवेशक preceding Act IV. परिष्वजस्व—परि + स्वन्ज् + लोट् स्व, see *ante*.

रत्नावली—(समाश्वस्य राजानं तिर्य्यगवलोक्य स्वगतम्) किदाबराधा क्खु अहं। देवीए ण सक्कणोमि मुहं दंसिदुं। (इत्यधोमुखी तिष्ठति)

वासवदत्ता—(सास्रं बाहू प्रसार्य) एहि अदिणिट्ठुरे पिअबहिणि दाणिं एहि। सिणेहं दंसेहि। (इति कण्ठे गृह्णाति)।

(रत्नावली स्खलितं नाटयति)

वासवदत्ता—(अपवार्य) अज्जउत्त लज्जेमि अहं इमिणा अत्तणो णिसंसत्तणेण। ता लहुं अवणेहि से एदं बन्धणं।

राजा—(सपरितोषम्) यथाह देवी। (इति सागरिकाया बन्धनमपनयति)।

वासवदत्ता—अज्जउत्त, अमच्चजोअन्धरायणेण एत्तिअं कालं दुज्जणीकिदह्मि। जेण जाणन्तेणवि ण मे णिवेदिदं।

रत्नावली—कृतापराधा खल्वहम्। देव्या न शक्नोमि मुखं दर्शयितुम्।

वासवदत्ता—एह्यतिनिष्ठुरे प्रियभगिनि, इदानीमेहि। स्नेहं दर्शय।

वासवदत्ता—आर्यपुत्र, लज्जेऽहमनेनात्मनो नृशंसत्वेन। तल्लघूपनयास्या एतद् बन्धनम्।

वासवदत्ता—आर्यपुत्र, अमात्ययौगन्धरायणेनैतावन्तं कालं दुर्जनीकृताह्मि। येन जानतापि न मे निवेदितम्।

রত্নাবলী। [সমাশ্বস্ত হইয়া রাজাকে বক্রভাবে অবলোকন করিয়া স্বগত] আমি দেবীর নিকট অপরাধ করিয়াছি। ইঁহাকে মুখ দেখাইতে পারিতেছি না।

[অধোমুখে অবস্থান করিলেন]

বাস। অশ্রু নিক্ষেপ করত হস্তদ্বয় প্রসারিত করিয়া] অতি নিষ্ঠুর প্রিয় ভগিনি এস ; এস, স্নেহ প্রদর্শন কর। [কণ্ঠে গ্রহণ করিলেন]:

[রত্নাবলী স্খলিত হইতেছেন এইরূপ অভিনয় করিলেন]

বাস। [জনান্তিকে] আর্য্যপুত্র, আমি আমার এই নিষ্ঠুরতার জন্য লজ্জিত হইয়াছি ; শীঘ্র এই বন্ধন খুলিয়া দেন।

রাজা। [পরিতোষের সহিত] দেবি, যেরূপ বলিতেছ। [সাগরিকার বন্ধন খুলিয়া দিলেন]

বাস। আর্য্যপুত্র, অমাত্য যৌগন্ধরায়ণ এত দিন আমাকে দুর্জ্জন করিয়া রাখিয়াছিলেন; যে হেতু তিনি জানিয়াও আমাকে বলেন নাই।

Ratnavali. [*Taking heart, and glancing obliquely at the king, aside.*] I have offended against queen, I can't show my face to her. [*Stands with down-cast face*].

Vasav. [*Stretching her arms, with tears*]. Come, you cruel, dear sister, come now. Show your affection. [*Embraces her round the neck.*]

[*Ratnavali represents stumbling.*]

Vasav. [*Aside*]. I am ashamed, my husband, of this cruelty of mine. Take off her fetters quickly.

King. [*With satisfaction.*] As the queen says. [*Removes the fetters of Sagarika.*]

Vasav. I have been made a heartless and wicked creature by the minister Yaugandharayana who even knowing everything did not tell me of it.

रत्नावली। [तिरस्शब्दपूर्व्वात् अञ्चतेः क्विन्, तिरसः तिर्य्यादेशः] 'तिर्य्यक्' वक्रम्। 'कृतः अपराधः' यया सा 'कृतापराधा'। राज्ञि अनुरागप्रकटनेन देव्याः प्रतिकूलमाचरितं मया।

वास। 'नृशंसत्वेन' नैष्ठुर्य्येण।

वास। अदुर्ज्जनः दुर्ज्जनः कृता इति 'दुर्ज्जनीकृता' खलीकृता। अज्ञानतः एव रत्नावल्यां मया ईदृङ् निष्ठुरमाचरितम्। यौगन्धरायणस्य अनिवेदनात् ममेदमज्ञानम्। अतः मत्कर्त्तृकमिदं नैष्ठुर्य्यं अमात्यहेतुकमेव।

NOTES.

तिर्य्यग् अवलोक्य—looking askance. अधोमुखी—also अधोमुखा by 'स्वाङ्गाच्चोपसर्जनाद् असंयोगोपधात्'। प्रसार्य्य—प्र + सृ + णिच् + ल्यप् (प्रसारि + ल्यप्' does not become प्रसारय्य because the णि is preceded by the long vowel आ)। अतिनिष्ठुरे—because she hesitated to embrace वासवदत्ता; निष्ठुर—नि + स्था + डुर। खलितं—खल् + क्त भावे, impediment of motion. लग्ने—लस्ज + लट् ए (लस्ज् + क्त = लग्न)।

नृशंसत्वेन—cruelty; नृशंस (नृ + शन्स् + अण्) + त्व। अपनय—अप + नी + लोट् हि। एतावन्तम्—एतद् + परिमाणे वतु। कालम्—अत्यन्तसंयोगे २या। दुर्जनीकृता—दुर्जन + च्वि + कृ + क्त + टाप्; because my ill-treatment of सागरिका is due to यौगन्धरायण's keeping me in the dark as to who she is. जानता—ज्ञा + शतृ + तृतीया १व.

(ततः प्रविशति यौगन्धरायणः)

यौगन्धरायणः—

देव्या मद्वचनात्तथाभ्युपगतः पत्युर्वियोगो महा-
न्सा देव्यन्यकलत्रसंघटनया दुःखं परं प्रापिता।*
तस्याः प्रीतिमयं करिष्यति जगत्स्वामित्वलाभः प्रभोः
सत्यं दर्शयितुं तथापि वदनं शक्नोमि नो लज्जया॥८६॥

अथवा किं क्रियते। ईदृशमत्यन्तमाननीयेष्वपि निरनुरोधवृत्ति स्वामिभक्तिव्रतम्। (निरूप्य) अयं देवो महाराजः। यावदुपसर्पामि। (उपसृत्य) जयतु जयतु देवः। (पादयोर्निपत्य) देव, क्षम्यतां यन्मयानिवेद्य कृतम्।

राजा—कथय किमनिवेद्य कृतम्।

यौगन्धरायणः—करोत्वासनपरिग्रहं देवः। सर्वं विज्ञापयामि।

(सर्वे राज्ञा सह यथास्थानमुपविशन्ति)

[তাহার পর যৌগন্ধরায়ণের প্রবেশ]

যৌগ। আমার বাক্যে দেবীর সুমহৎ পতিবিয়োগ সঙ্ঘটিত হইয়াছে। এবং প্রভুর অন্যপত্নীসংঘটনা দ্বারা দেবীর কষ্ট উৎপাদিত হইল। প্রভুর জগৎস্বামিত্ব লাভে তাঁহার আনন্দ হইবে সত্য; কিন্তু তথাপি লজ্জায় বদন দেখাইতে পারিতেছি না।

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* सा देवान्यकलत्रसङ्घटनया दुःखं परं प्रापिता इति पाठान्तरम्।

অথবা কি করিব? প্রভুভক্তিব্রত এইরূপ যে ইহার জন্য অত্যন্ত মাননীয় ব্যক্তিদের প্রতিও নিরনুরোধ ও উপেক্ষা প্রদর্শন করিতে হয়। [দর্শন করিয়া] এই ত মহারাজ; ইঁহার নিকট গমন করি। [অগ্রসর হইয়া] প্রভুর জয় হউক! [চরণে নিপতিত হইয়া] আমি আপনাকে না জানাইয়া যাহা করিয়াছি, তাহার জন্য ক্ষমা করুন।

রাজা। কি না জানাইয়া করিয়াছ, তাহা বল।

যৌগ। আপনি আসন গ্রহণ করুন; আমি সমস্ত নিবেদন করিতেছি।

[সকলে রাজার সহিত সমুচিত স্থানে উপবেশন করিলেন]

[*Then enter Yaugandharayana.*]

Yaugandharayana. Thus, on account of those words of mine, (please keep this maid &c.) a great separation of the queen from her husband has occurred; and she has been put to grief by the procuring of another wife to the king. True the attainment of the mastery of the world by our lord will give rise to her satisfaction. Yet I cannot show my face, through shame. Or what can I do? Such is the vow of devotion to one's master in which the course of conduct is indifferent and even unfavourable to highly honoured persons.

[*Marking with attention.*] Here is the lord, the great king. Let me advance to him.

[*Advancing.*] Victory, victory to the lord! [*Falling at his feet.*] Forgive me for what I have done without informing your majesty of it.

King. Say, what you have done without informing me of it.

Yaug. Let your majesty take a seat. I am relating everything.

[*All sit down with the king in their respective places.*]

यौग। देव्या इति—अन्वयः। मद्वचनात् देव्या महान् पत्युः वियोगः तथा अभ्युपगतः, सा देवी अन्यकलत्रसंघटनया परं दुखं प्रापिता। प्रभोः अयं जगत्-स्वामीत्वलाभः तस्याः प्रीतिं करिष्यति सत्यं तथापि लज्जया वदनं दर्शयितुं नो शक्नोमि ॥ ८६ ॥

'मद्वचनात्' ममैव वाक्यात् सागरिकामिमां रच इति प्रार्थनावाक्यात् 'देव्या'

महिष्या वासवदत्तया 'महान् पत्युः वियोगः' 'विरहः 'तथा' तेन प्रकारेण प्रागुक्त क्रमेण नायकयोः अन्योन्यानुरागोत्पत्त्या इति भावः 'उपगतः' प्राप्तः। न केवलं कियन्तं कालं व्याप्य वियोगं प्राप्तवती सा किन्तु 'दैवस्य' राज्ञः 'अन्यत् कलत्रं' भार्य्या [कलत्रं श्रोणिभार्य्ययोरित्यमरः] तस्य 'सङ्घटना' संयोजना [ण्यासश्रन्थो-युजिति युच्] तया 'दैवान्यकलत्रसङ्घटनया' पत्न्यन्तरसङ्घटनेन' सा' मया 'परं दुःखं प्रापिता,' यावज्जीवमनपायी क्लेशः अपि मद्द्वारेण तया प्राप्तः। 'प्रभोः' राज्ञः 'अयं जगत्स्वामित्वलाभः' रत्नावलीपाणिग्रहणात् सागराम्बरायाः भूमेरधीश्वरत्व-लाभः 'तस्याः' देव्याः 'प्रीतिं करिष्यति सत्यं'; साध्वी नारी आत्मक्लेशेनापि स्वामिनः अभ्युदयमर्जयितुमीहते इति भावः 'तथापि लज्जया' हेतुना 'वदनं दर्शयितुं नो शक्नोमि'। मत्कर्तृकं देव्या इदं सपत्नीजन्यं दुःखमापतितमिति चिन्ता एव मां लज्जाजड़ं कुरुते इत्यर्थः। [शार्दूलविक्रीड़ितं वृत्तम्]।

'स्वामिनि' प्रभौ 'भक्तिः' अनुरागः इति 'स्वामिभक्तिः' सा एव 'व्रतं' इति 'स्वामिभक्तिव्रतं' अत्यन्तं माननीयाः इति 'अत्यन्तमाननीयाः' [सह सुपेति समासः] तेषु बहुमानास्पदेषु अपि विषये 'ईदृशं' 'निरनुरोधा' छन्दाननुवर्त्तिनी 'वृत्तिः' व्यापारः यस्य तत् 'निरनुरोधवृत्ति'। माननीयानां अपि चित्तव्यथामुपेक्ष्य प्रभु-कार्य्यार्थं सेवकैरीहितव्यं खलु। 'चम्यतामि'ति [चम्धातोः कर्म्मणि लोट्]।

योग। 'आसनस्य परिग्रहः' स्वीकारः इति 'आसनपरिग्रहः'। तम्। आसने उपविशतु इत्यर्थः।

८६। देवी महान्तं वियोगं अभ्युपगतवती। अहं तां दुःखं प्रापितवान्, अनेनः जगत्स्वामित्वलाभेन प्रीतिः कारिष्यते, करिष्यते वा। मया नो शक्यते।

NOTES.

अभ्युपगतः—undergone, suffered, अभि + उप + गम + क्त कर्म्मणि। पत्युः—शेषे षष्ठी, 'ध्रुवमपायेऽपादानम्' इति पञ्चमी वा; पातीति पतिः पा + डति। वियोगः—separation. अन्यकलत्र &c.—हेतौ तृतीया; कलत्र—गड़ (सेचने) + अत्रन् (by 'गड़ेरादेश्च कः'; कड़त्रम्, डलयोः एकत्वस्मरणात् कलत्रम्); संघटना—सम् + घट + णिच् + युच् (see Tika). प्रापिता—प्र + आप् + णिच् +

क्त + टाप् ; original form सा दुःखं प्राप्तवती, causative form अहं तां दुःखं प्रापितवान् which in the passive voice becomes मया सा दुःखं प्रापिता। स्वामित्व—स्व + आमिनच् = स्वामिन् (by 'स्वामिन्नैश्वर्ये') ; स्वामिन् + त्व = स्वामित्व ; this refers to the suzerainty to be acquired by the king by his union with रत्नावली। प्रभोः—of her husband, प्रभवतीति प्रभु, प्र + भू + डु। नो—negative particle ; see slokas 46 & 66. लज्जया—हेतौ ३या, लज्ज + अ। अत्यन्तमाननीयेषु—विषयाधिकरणे ७मी, माननीय—मान (पूजायाम्) + अनीयर्। निरनुरोधवृत्ति—विधेय विशेषण of स्वामिभक्तिव्रतम् the course whereof has no regard or respect for (cf. निरनुरोधिता after sl. 69) ; अनु + रुध् + घञ् ('अनो रुध कामे', अनुरुध्यते)। यथास्थानम्—स्थानम् अनतिक्रम्य इति अव्ययीभावः।

यौगन्धरायणः—देव, श्रूयताम्। येयं सिंहलेश्वरस्य दुहिता सा सिद्धेनादिष्टा यथा योऽस्याः पाणिग्रहणं करिष्यति स सार्वभौमो राजा भविष्यति। ततस्तत्प्रत्ययादस्माभिः स्वामिनोऽर्थे बहुशः प्रार्थ्यमानेनापि सिंहलेश्वरेण देव्या वासवदत्तायाश्चित्तखेदं परिहरता यदा न दत्ता—

राजा—तदा किम् ?

यौगन्धरायणः—(सलज्जम्) तदा लावणिकेन वह्निना देवी दग्धेति प्रसिद्धिमुत्पाद्य तदन्तिकं बाभ्रव्यः प्रहितः।

राजा—यौगन्धरायण, ततः परं श्रुतं मया। अथेयं देवीहस्ते किमनुचिन्त्य स्थापिता ?

विदूषकः—भो अणाचक्खिदोबि एदस्स अभिप्पाओ मए जाणिदो एव्व। जह अन्तेउरगदा अन्तेउरगदस्स सुहेण णअणपधं गमिस्सदित्ति ?

राजा—यौगन्धरायण गृहीतस्तेऽभिप्रायो वसन्तकेन।

यौगन्धरायणः—यदाज्ञापयति देवः।

विदूषकः—भोः अनाख्यातोऽप्येतस्याभिप्रायो मया ज्ञात एव। यद्यान्तःपुरगतान्तः पुरगतस्य सुखेन नयनपथं गमिष्यतीति।

যৌগ। দেব, শ্রবণ করুন। এই যে সিংহলেশদুহিতা, ইঁহার সম্বন্ধে সিদ্ধাদেশ হইয়াছিল যে যিনি ইঁহার পাণিগ্রহণ করিবেন তিনি সার্ব্বভৌম নরপতি হইবেন। সেই বিশ্বাসে আমরা আপনার জন্য ইহাঁকে বহুবার প্রার্থনা করিলেও সিংহলেশ্বর দেবী বাসবদত্তার চিত্তখেদ পরিহারার্থে যখন দান করিলেন না—

রাজা। তখন কি হইল?

যৌগ। [লজ্জার সহিত] তখন দেবী দগ্ধ হইয়াছেন এই কথা লবণব্যবসায়ী কোন বণিক্ দ্বারা প্রচারিত করিয়া বাভ্রব্যকে তাঁহার নিকট প্রেরণ করিয়াছিলাম।

রাজা। যৌগন্ধরায়ণ, তাহার পর যাহা ঘটিয়াছে, তাহা আমি শুনিয়াছি। তুমি কি ভাবিয়া ইহাঁকে দেবীর নিকট রাখিয়াছিলে?

বিদূ। না বলিলেও ইহাঁর অভিপ্রায় আমি সমস্ত জানিতে পারিয়াছি, যে ইনি অন্তঃপুরে থাকিলে আপনি অন্তঃপুরে আসিলে ইহাঁকে দেখিতে পাইবেন।

রাজা। যৌগন্ধরায়ণ, বসন্তক তোমার অভিপ্রায় বুঝিতে পারিয়াছে।

যৌগ। যে আজ্ঞা, মহারাজ!

Yaug. Let your majesty be pleased to listen. About this daughter of the king of Sinhala it was predicted by a pious saint that he who would take her hand in marriage, would be the Suzerain power in the world. On account of a strong faith in the prediction, she was sought several times for your sake by us; but when the king of Sinhala seeking to avoid the mental anguish of Vasavdatta did not give her—

King. What then?

Yaug. [*With shame.*] Then Babhravya was sent to the king, after having spread a report through a salt-merchant that the queen was burnt to death.

King. I have heard, Yaugandharayana, what occurred subsequently. But having what in view you put her in the custody of the queen?

Bidu. Though it is untold, yet I have understood the intention of the minister. She being in the harem will, with ease, come into your sight when in the harem.

King. Yaugandharayana, your intention has been understood by Basantaka.

Yaug. As your majesty commands.

यौग। 'पाणिग्रहणं' विवाहः। गतमन्यत्। 'अर्थे' इति एकारान्तमव्ययमिति केचित् विषयाधिकरणे सप्तमी इत्यन्ये।

राजा। किं अनुचिन्त्य' किं फलमुद्दिश्य।

विदू। 'अनाख्यातः' अकथितः [चचिङः ख्याञादेशे कर्म्मणि क्तः]। अन्तःपुरस्थिता इयं रत्नावली अन्तःपुरे समागतस्य भवतः दृष्टिविषये पतिष्यति। दृष्टायाञ्चास्यां भवतः अनुरागः समुत्पत्स्यते इति विचिन्त्य देव्याः हस्ते इयं कन्यका मन्त्रिणा न्यस्ता।

राजा। 'गृहीत' वृद्धः।

NOTES.

श्रूयताम्—श्रु + लोट् ताम् कर्म्मणि ; supply the कर्म्म कथा। दुहिता—दुह + तृच् ('दुहे स्तृच इट् गुणाभावश्च')। आदिष्टा—आ + दिश् + क्त कर्म्मणि + टाप्, authoritatively informed. पाणिग्रहणम्—marriage, hence a wife is called पाणिगृहीता। सार्वभौमः—सर्वभूमिम् अधिकुरुते इति अण्। The compound सर्व्वभूमि comes under the class अनुशतिकादि। Hence the first vowels of both the members of the compound have been lengthened. राजा—राजते शोभते इति राज + कणिन् कर्त्तरि ; or राजति (रञ्जयति प्रजाः) इति राजा (धातूनाम् अनेकार्थत्वात् राजतिः रञ्जनार्थकः)। प्रार्थ्यमानेन—प्र + अर्थ (चुरादि) + शानच् कर्म्मणि ; the subject of the क्रिया in it is अस्माभिः। अर्थ—अर्थयते ; अर्थयामास &c. ; आर्त्तयत। प्रार्थ 'to ask' falls within the दुह class and has two objects of which the indirect object is put in the १मा विभक्ति in the कर्म्मवाच्य ; thus, वयं तां (direct) सिंहलेश्वरं (indirect) प्रार्थयामहे, then अस्माभिः सिंहलेश्वरः तां प्रार्थ्यते ; this with शानच् for लट् be-

comes अस्माभिः तां प्रार्थ्यमानः सिंहलेश्वरः। परिहरता—परि + हृ + शतृ ; qual. सिंहलेश्वरेण which is also the subject of the क्रिया in it, the object being चित्तखेदम्। दत्ता—supply the कर्म्म 'सा'। लावणिकेन see *ante*. प्रसिद्धिम् – प्र + सिध् + क्तिन् ; rumour. उत्पाद्य—उद् + पद् + णिच् + ल्यप्। प्रहितः—प्र + हि (to send) + क्त कर्म्मणि ; वाभव्यः is the direct and तदन्तिकम् is the indirect object. ततः—आनन्तर्ये ५मी, तद् + तसिल्। किमनुचिन्त्य—in contemplation of what (result) ? स्थापिता—स्था + णिच् + क्त कर्म्मणि। आख्यातः—आ + ख्या (or चक्ष) + क्त (see Tika). अभिप्रायः—अभि + प्र + इ + घञ्। प्रकृत्यादिभ्यश्चेति ३या, virtually an adverb ; easily. नयनपथम्—कर्म्म of गमिष्यति which means प्राप्स्यति ; नयनयोः पन्थाः इति नयनपथः ('ऋक्पूरब्धूःपथाम् आनक्षे' इति समासान्तः अच्)। गृहीतः—ग्रह + क्त कर्म्मणि, understood. यथाज्ञापयति देवः—a polite way of saying 'yes, your majesty.'

राजा—ऐन्द्रजालिकवृत्तान्तोऽपि मन्ये त्वत्प्रयोग एव।

यौगन्धरायणः—अन्यथान्तःपुरे बद्धायां अस्याः कुतो देवेन दर्शनम्। अदृष्टायाश्च वसुभूतिना कुतः परिज्ञानम्। (विहस्य) परिज्ञातायाश्च मगिन्याः संप्रति यथा करणीयं तत्र देवो प्रमाणम्।

वासवदत्ता—(सस्मितम्) अज्ज अमच्च, फुडं एव्व किं ण भणासि अज्जउत्ते पडिबादेहि रअणावलींत्ति।

विदूषकः—भोदि, सुट्ठु, तुए जाणिओ एत्तिओ अमच्चस्स अभिप्पाओ।

वासवदत्ता—(हस्तौ प्रसार्य) एहि रअणावलि, एहि। किंपि दाणिं मे बहिणिआअणुरूवं होदु। (इति रत्नावलीं स्वकीयैराभरणैरलंकृत्य हस्ते गृहीत्वा राजानमुपसृत्य) देव, पडिच्छ पदं रअणावलीं।

राजा—(सहर्षं हस्तौ प्रसार्य) को देव्याः प्रसादो न बहुमन्यते। (इति सागरिकां गृह्णाति)।

वासवदत्ता—आर्य अमात्य, स्फुटमेव किं न भणसि आर्यपुत्रे प्रतिपादय रत्नावलीमिति।

विदूषकः—भवति, सुष्ठु त्वया ज्ञात एतावानमात्यस्याभिप्रायः।

वासवदत्ता—एहि रत्नावलि, एहि। किमपीदानीं मे भगिन्यनुरूपं भवतु। देव, प्रतीच्छैतां रत्नावलीम्।

রাজা। ঐন্দ্রজালিকের ব্যাপারও বোধ হয় তোমার প্রয়োগে হইয়াছে।

যৌগ। তাহা না হইলে অন্তঃপুরে আবদ্ধ ইঁহাকে আপনি কিরূপে দেখিতে পাইবেন? ইহাকে না দেখিলেই বা বসুভূতি কিরূপে চিনিতে পারিবেন? [হাস্য করিয়া] এখন পরিচিত ভগিনীর প্রতি যাহা কর্ত্তব্য তাহা দেবী স্থির করুন।

বাস। [ঈষৎ হাস্যের সহিত] আর্য্য, অমাত্য স্পষ্টই কেন বলিতেছেন না যে "আর্য্যপুত্রকে রত্নাবলী দান করুন।"

বিদূ। দেবি, আপনি ঠিক জানিতে পারিয়াছেন যে অমাত্যের অভিপ্রায়ই এই।

বাস। [বাহুদ্বয় প্রসারিত করিয়া] এস, রত্নাবলি, এস, এখন ভগিনীর অনুরূপ কিছু অনুষ্ঠিত হউক। [নিজ অলঙ্কারে রত্নাবলীকে ভূষিত করিয়া হস্তধারণপূর্ব্বক রাজার সমীপে গমন করিয়া] দেব, এই রত্নাবলীকে গ্রহণ করুন।

রাজা। [হর্ষের সহিত হস্তদ্বয় প্রসারিত করিয়া] দেবীর অনুগ্রহকে কে না আদর করে? [সাগরিকাকে গ্রহণ করিলেন]

King. I suppose this affair of the magician is also your doing.

Yaug. How else could she, put in fetters within the harem, seen by your majesty; and how could she unseen be recognised by Basubhuti?

[*Laughing.*] Now in the matter of what is to be done with regard to her sister, thus recognised, the queen is the authority to decide.

Vasav. [*Smilingly*]. Noble minister, why don't you say in plain terms "give away Ratnavali to the king, my husband"?

Bidu. You have rightly understood, lady, the intention of the minister.

Vasav. [*Stretching out her arms.*] Come, Ratnavali come, let there be something now becoming of a sister. [*Adorning Ratnavali with her own ornaments, taking her by the hand, and advancing to the king.*] Accept, my lord, this Ratnavali.

King. [*With joy stretching out his arms.*] Who does not esteem highly the favour of the queen? [*Takes hold of Sagarika.*]

राजा। 'तव प्रयोगः' इति 'तत्प्रयोगः'। त्वया प्रेरितः असौ ऐन्द्रजालिकः अन्तःपुरे अग्निसंयोगभ्रमं अस्माकं उदपादयदित्यर्थः।

यौग। 'प्रमाणं' कर्त्तव्यावधारणे प्रभुरित्यर्थः।

वास। 'स्फुटं' व्यक्तम् 'प्रतिपादय' देहि...'भगिन्याः अनुरूपं' सदृशं। पूर्व्वं तावत् निष्ठुराचरणेन शत्रुवदाचरितं। 'प्रतीच्छ' स्वीकुरु, गृहाणेति यावत्।

राजा। 'देव्याः कः प्रसादः' अनुग्रहः 'न बहुमन्यते' न आद्रियते मया इति शेषः। सर्व्व एव प्रसादः मया बहुमन्यते इत्यर्थः। अतः इमं प्रसादं सादरं गृह्णामि।

NOTES.

मन्ये—I suppose, मन् (दिवादि) + लट् ए। प्रयोगः—device, प्र + युज् + घञ्। बद्धायाः—confined, बन्ध + क कर्म्मणि + टाप्। अस्याः—'दर्शनम्' इत्यस्य कर्म्मणि षष्ठी। अदृष्टायाः—Qual. तस्याः understood. नञ् + दृश् + क्त + टाप्; unless seen. परिज्ञानम्—recognition; the कर्त्ता of the क्रिया in it is वसुभूतिना and the कर्म्म is तस्याः understood. भगिन्याः (सम्बन्धे) इति सम्बन्धसामान्ये षष्ठी। करणीयम्—कृ + अनीयर्, subject देव्या understood. प्रमाणम्—विधेय विशेषण of देवी; it is a permanent neuter meaning 'authority (to decide), proper person (to judge).' आर्य्यपुत्रे प्रतिपादय—make over to your husband; 'ब्राह्मणे जलगण्डूषं दद्यात्' इतिवत् ७मी। भवति—voc. sing. of भवती; honoured lady. सुष्ठु—अव्यय, adv. qual. ज्ञातः; सु + स्था + कु (by

'अप-दुस्-सुषु स्थः')। भगिन्यनुरूपम्—Qual. किमपि ; अनुगतं रूपम् इति अनुरूपम् ('अत्यादयः क्रान्ताद्यर्थे द्वितीयया')। स्वकीयैः—स्वक + कृ ; स्वक = स्व + अकच् स्वार्थे (by 'अव्ययसर्वनाम्नाम् अकच् प्राक् टेः')। प्रतीच्छ—प्रति + इष् + लोट् हि, receive. कः—Qual. प्रसादः। मन्यते—मन् + लट् ते कर्म्मणि, subject मया understood.

वासवदत्ता—अज्जउत्त, दूरे क्खु एदाए सादिउलं। ता तह करेदु जह बन्धुजणं ण सुमरेदि। (इति समर्पयति)

राजा—यथाज्ञापयति देवी।

विदूषकः—(सहर्षं नृत्यति) ही ही। भो भो, जअदु जअदु भवं। पुहवी क्खु दाणिं हत्थगदा पिअवअस्सस्स।

वसुभूतिः—राजपुत्रि, वासवदत्तां प्रणामेनार्चय।

(रत्नावली तथा करोति)

बाभ्रव्यः—देवि, स्थाने देवीशब्दमुद्वहसि।

(वासवदत्ता रत्नावलीमालिङ्ग्य देवीशब्देन प्रसादं करोति)

बाभ्रव्यः—इदानीं सफलपरिश्रमोऽस्मि संवृत्तः।

वासवदत्ता—आर्यपुत्र, दूरे खल्वेतस्या ज्ञातिकुलम्। तत्तथा कुरु यथा बन्धुजनं न स्मरति।

विदूषकः—ही ही। भो भोः, जयतु जयतु भवान्। पृथ्वी खल्विदानीं हस्तगता प्रियवयस्यस्य।

বাস। আর্য্যপুত্র, ইহার জ্ঞাতিকুল অনেকদূরে অবস্থিত ; যাহাতে বন্ধুজনকে স্মরণ করিবার কোন নিমিত্ত না হয় এরূপ আচরণ করিবেন। [সমর্পণ করিলেন]

রাজা। দেবী যেরূপ আদেশ করেন।

বিদূ। [হর্ষের সহিত নৃত্য করিতে লাগিল] হী হী, আপনার জয় হউক, আপনার জয় হউক! এক্ষণে পৃথিবী প্রিয় বয়স্যের হস্তগত হইল।

বসু। রাজপুত্রি, বাসবদত্তাকে প্রণামের দ্বারা সৎকৃত কর।

রত্নাবলী। [তাহাই করিলেন]

বাভ্র। দেবি, আপনি যে দেবী শব্দ লাভ করিয়াছেন তাহা উপযুক্তই হইয়াছে।

বাস। [রত্নাবলীকে আলিঙ্গন করিয়া দেবী শব্দের দ্বারা অনুগৃহীত করিলেন]

বাভ্র। এক্ষণে সফলপরিশ্রম হইলাম।

Vasav. The members of her family are far away, my husband. Therefore conduct yourself so that she may not have cause to remember her relatives. [*Offers Sagarika.*]

King. As the queen commands.

Bidu. [*Dances with joy.*] Ho! Hillo! Ho! Victory, victory to you! The whole earth is now within the clutches of my dear friend.

Basu. Princess honour Vasavdatta with a bow.

Ratnavali. [*Does* so.]

Babhra. Your majesty, it is quite proper that you hold the title "Her Majesty the queen."

Vasav. [*Embracing Ratnavali; favours her with the title of the queen.*]

Babhra. Now my labour has been crowned with success.

বাস। ভবতা অস্যাং তথা ব্যবহর্ত্তব্যং যথা অস্যাঃ মনাগপি দুঃখকারণং ন জায়েত। ভর্ত্তা অসৎকৃতাহি নারী দুঃখিতা পিত্রাদিজ্ঞাতিজনং স্মরতীতি ভাবঃ।

বিদূ। রত্নাবলীলাভেন সসাগরা ধরিত্রী অপি লব্ধা। 'হস্তগতা' করতলগতা।

বাভ্র। 'স্থানে' যুক্তমিত্যর্থঃ [যুক্তে দ্বে সাম্প্রতং স্থানে ইত্যমরঃ]। দেবীতি শব্দঃ ইতি 'দেবীশব্দঃ'। তম্। ঈষদ্গৌরার্য্যপ্রকাশনেন অতি হি শোভতে দেবীশব্দঃ ভবত্যামিত্যর্থঃ।...ফলেন সহ বর্ত্তমানঃ ইতি 'সফলঃ'। তথোক্তঃ 'পরিশ্রমঃ' সিংহলযাত্রাদিরূপঃ যস্য স 'সফলপরিশ্রমঃ'।

NOTES.

জ্ঞাতিকুলম্—'কুলং জনপদে গোত্রে সজাতীয়গণেঽপি চ। ভবনে চ তনৌ ক্লীবম্' ইতি মেদিনী; take কুল to mean ভবন or better সজাতীয়গণ। তথা কুরু যথা &c.—treat her kindly and give her no occasion to yearningly think of her kinspeople. প্রণামেন—প্র+ণম্+ঘঞ্।

अर्चय—अर्च् (चुरादि) + लोट् हि (अर्च of the भ्वादि class has अर्चति &c.) स्थाने—अव्यय, rightly ; your conduct is worthy of your name and place as queen. देवीशब्दम्—the title of queen ; शब्दम् = संज्ञाम् title ; cf. गिरिराजशब्दम् in Kumar I. 13. उद्वहसि—bear, उद् + वह + लट् सि (उवाह ; अवाचीत् । अवोढाम् अवाक्षुः ; वक्ष्यति ; क्त ऊढ) ।

यौगन्धरायणः—देव, तदुच्यतां किं ते भूयः प्रियमुपकरोमि।

राजा—किमतःपरमपि प्रियमस्ति। यत.—

नीतो विक्रमबाहुरात्मसमतां प्राप्तेयमुर्वीतले
सारं सागरिका ससागरमहीप्राप्त्येकहेतुः प्रिया।
देवी प्रीतिमुपागता च भगिनीलाभाज्जिताः कोसलाः
किं नास्ति त्वयि सत्यमात्यवृषभे यस्मै करोमि स्पृहाम् ॥८७॥

तथापीदमस्तु। [भरतवाक्यम्]

उर्वीमुद्दामसस्यां जनयतु विसृजन्वासवो वृष्टिमिष्टा-
मिष्टैस्त्वैपिष्टपानां विदधतु विधिवत्प्रीणनं विप्रमुख्याः।
आकल्पान्तं च भूयात्समुपचितसुखः संगमः सज्जनानां
निःशेषं यान्तु शान्तिं पिशुनजनगिरो दुर्जया वज्रलेपाः॥८८॥

(इति निष्क्रान्ता सर्वे)

इतीन्द्रजालिको नाम चतुर्थोऽङ्कः।

समाप्ता चेयं रत्नावली श्रीहर्षदेवस्य कृतिः।

যৌগ। দেব, বলুন আপনার আর কি প্রিয় কার্য্যের অনুষ্ঠান করিব ?

রাজা। ইহার অধিকও প্রিয় কি আছে ? যেহেতু—

বিক্রমবাহুকে আমার সমান করিয়াছ ; সসাগরা বসুধার প্রাপ্তির এক হেতু এবং পৃথ্বীতলের সার বস্তু এই সাগরিকা লাভ করিয়াছি। ভগিনী প্রাপ্তিহেতু দেবী প্রীতি-

লাভ করিয়াছেন; কোশলরাজ্য নির্জ্জিত হইয়াছে। তোমার ন্যায় অমাত্যশ্রেষ্ঠ থাকিতে, আমার এরূপ কোন বস্তু নাই যাহা স্পৃহা করিতে পারি।

তথাপি ইহা হউক।

বাসব অভিলষিত বৃষ্টিপ্রদান করিয়া ধরাতল প্রভূত শস্যসমৃদ্ধিতে পূর্ণ করুন। শ্রেষ্ঠ ব্রাহ্মণগণ বিধানানুসারে যজ্ঞানুষ্ঠান করিয়া ত্রিদিববাসীদিগের প্রীতি সম্পাদন করুন। সুখবৃদ্ধির নিদানভূত, সাধুপুরুষগণের সমাগম কল্পান্তকালস্থায়ী হউক। এবং বজ্রলেপের ন্যায় দুর্ভেদ ও কঠিন খলজনের বাক্য নিঃশেষভাবে উপশমিত হউক।

[সকলে নিষ্ক্রান্ত]

চতুর্থ অঙ্ক সমাপ্ত।

শ্রীহর্ষদেবের কৃতি রত্নাবলী সমাপ্ত।

ওঁ শিবমস্তু।

Yaug. Order, my majesty, what else I shall do that is agreeable to you.

King. Is there anything more that is agreeable and delightful to me? For :—

Vikramabahu (the king of Sinhala) has been brought to an equal footing with my ownself. This beloved Sagarika, the cream of this earth, and the only means of attaining the entire world with its oceans, has been secured. The queen has got happiness by reason of getting her sister. The Kosalas have been conquered. Thou, the exemplar of ministers, being (my stay), what there is not for which I may have a longing?

Yet, let it be so :—

Let the god Indra pouring desired rains make the earth full of luxuriant crops. Let the Brahmin chiefs by means of sacrifices done in proper form beget the satisfaction of the denizens of the third region. May there be till the day of universal destruction a concourse of the good, from which joy and happiness springs in abundance. And may the words of wicked calumniators, invincible and impenetrable as a very hard cement, have an entire extinction! [*Exeunt omnes*].

End of the Fourth Act.]

राजा । नीत इति—अन्वयः । विक्रमबाहुः आत्मसमतां नीतः, ससागरमही-प्राप्तेकहेतुः उर्वीतले सारम् इयं प्रिया सागरिका प्राप्ता, देवी भगिनीलाभात् प्रीतिम् उपागता, कोसला च जिताः ; (अतः) अमात्यवृषभे त्वयि सति (मम) किं नास्ति यस्मै स्पृहां करोमि ॥ ८७ ॥

'विक्रमबाहुः' सिंहलाधिपः' 'आत्मना' स्वेन 'समः' तुल्यः इति 'आत्मसमः' तस्य भावः तत्तां 'आत्मसमतां' स्वतुल्यतां कन्याप्रदानेन 'नीतः' । 'आप्तसमतां नीतः' इति पाठे 'आप्तः' विश्वस्तः हितः जनः तेन 'समतां' तुल्यतां 'नीतः' । 'सागरैः सह' वर्त्तमाना इति 'ससागरा' 'मही' वसुधा तस्याः 'प्राप्तः' लाभस्य 'एकः' मुख्यः 'हेतुः' कारणं इति 'ससागरमहीप्राप्तेकहेतुः' चतुरुदधिमालामेखलायाः भुवो अधिगमस्य निदानभूता, 'उर्वीतले' वसुधातले 'सारं' रत्नमिव [सारो बले स्थिरांशे च मज्जौ पुंसि जले धने न्याय्ये क्लीबमिति मेदिनी] 'इयं प्रिया सागरिका प्राप्ता' लब्धा । 'देवी' वासवदत्ता 'भगिन्याः' रत्नावल्याः 'लाभात्' स्वसन्निधौ अधिगमात् 'प्रीतिं उपागता' प्राप्तवती, 'कोशलाश्च जिताः' इत्थं सर्व्वतो-भद्रस्य कृत्यस्य अनुष्ठानात् मया निखिलमेव चेमं लब्धं इति भावः । अतः 'अमात्यः वृषभः' इव इति 'अमात्यवृषभः' तस्मिन् [उपमितं व्याघ्रादिभिरिति समासः] अमात्यश्रेष्ठे 'त्वयि सति' विद्यमाने मम 'किं नास्ति यस्मै स्पृहाम्' अभिलाषं 'करोमि' [स्पृहेरीप्सितः इति सम्प्रदानत्वात् चतुर्थी । स्पृहयतेः भावे अङ् ; भिदादिभ्यो अङ् । भिदादेराकृतिगणत्वमभ्युपेतं वामनेन] । पूर्णकामस्य मे अवाप्तव्यमेव नास्ति ; अवाप्तव्याभावे स्पृहायाः अवसरः कथं सम्भवेदिति तात्पर्य्यम् । [शार्दूलविक्रीड़ितं वृत्तम्]—तथापीति 'भरतस्य' नटस्य 'वाक्यम्'—नाटकादीनां आदाविव अन्ते मुख्यपात्रस्य प्रयोगानौचित्यात् नटमुखेन आशीर्व्वचनसम्बलितं मङ्गलाचरणं प्रस्तौति ।

उर्वीमिति—अन्वयः । वासवः इष्टां वृष्टिं विसृजन् उर्वीम् उद्दामशस्यां जनयतु, विप्रमुख्याः विधिवत् इष्टैः वैपिष्टपानां प्रीणनं विदधतु, समुपचितसुखः सज्जनानां सङ्गमः आकल्पान्तं भूयात्, वज्रलेपाः दुर्जयाः पिशुनजनगिरः च निःशेषं शान्तिं यान्तु ॥ ८८ ॥

'वासवः' मघवा 'इष्टां' अभिमतां 'वृष्टिं विसृजन्' मुञ्चन् काले पर्य्याप्तं वर्षन्

इत्यर्थः 'उर्वीं' धरित्रीं 'उद्दामानि' अत्यर्थं प्रवृद्धानि 'शस्यानि' यस्यां सा 'उद्दामशस्यां' तां 'जनयतु' विदधातु, [प्रार्थनायां लोट्]। काले वर्षणेन धरित्री शस्यसम्पन्ना भवतु। 'विप्रेषु' ब्राह्मणेषु 'मुख्याः' श्रेष्ठाः 'विप्रमुख्याः' श्रौताचारनिष्णाताः ब्राह्मणाः इत्यर्थः विधिमर्हति इति 'विधिवत्' [तदर्हमिति वतिः यथाशास्त्रं 'इष्टैः' यज्ञैः [यजेः भावे क्तः सम्प्रसारणं] विशति अत्र इति विष्टपं [विशेः कपन् तुट्च निपातनात्, वस्य पत्वे 'पिष्टपं'] भुवनमित्यर्थः। 'तृतीयं पिष्टपं' इति 'त्रिपिष्टपं' [वृत्तिविषये संख्याशब्दस्य पूरणार्थत्वं शतांशवत्], त्रिपिष्टपस्य इमे इति 'त्रैपिष्टपाः' [अण्प्रत्ययः] तेषां 'त्रैपिष्टपानां' दिविषदां 'प्रीणनं' प्रीतिं तोषमिति यावत् 'विदधतु' कुर्वन्तु [पूर्ववल्लोट्। प्रीञः णिचि धूञ्प्रीञोर्नुग्वक्तव्यः इति नुकि प्रीणयतेः भावे ल्युट्]। 'समुपचितानि' प्रवृद्धानि 'सुखानि' यस्मात् येन वा स 'समुपचितसुखः' विमलानन्दनिदानं 'सज्जनानां' साधुपुरुषाणां 'सङ्गमः' समागमः मिलनमिति यावत् 'कल्पः' कालः तस्य 'अन्तः' अवधिः इति 'कल्पान्तः' 'आ कल्पान्तात्' [आङ्मर्यादाभिविध्योरिति अव्ययीभावसमासस्य विभाषितत्वात् समासपक्षे] 'आकल्पान्तं' आप्रलयम् 'भूयात्' भवतात् [आशिषि लिङ्]। साधुसंसर्गेण लोकाः नित्यं प्रमुदितहृदया भवन्तु। किञ्च वज्रस्य लेप इव लेपः यासां ताः 'वज्रलेपाः' दुर्भेदाः अतिकठिनाः इत्यर्थः अतएव 'दुर्जयाः' अप्रतिविधेयाः 'पिशुनजनानां' खलानां 'गिरः' वाचः [पिशुनौ खलसूचकावित्यमरः] 'निःशेषं' यथा तथा 'शान्तिं' उपशमं 'यान्तु'। खलाननविलेशया अपूर्ववरसना व्याली लोकानां अरुन्तुदा मा भूदित्यर्थः। [स्रग्धरा वृत्तम्]।

इति रत्नावलीव्याख्यायां रत्नप्रभायां इन्द्रजालिकोनाम
चतुर्थोऽङ्कः समाप्तः। समाप्ता चेयं रत्नप्रभा॥

८७। विक्रमबाहुं आत्मसमतां नीतवान् ससागरमहीप्राप्तेरकहेतुं सारं इमां प्रियां सागरिकां प्राप्तवान्। देव्या प्रीतिरुपागता। कौशलान् जितवान्। केन न भूयते, स्पृहा क्रियते।

८८। विसृजता वासवेन उर्वीं उद्दामशस्या जन्यताम्। विप्रमुख्यैः प्रीणनं

विधीयतां। समुपचितसुखेन सङ्गमेन भाविधीष्ट भविधीष्ट वा, दुर्जयाभिः वज्रलेपाभिः पिशुनजननगौर्भिः शान्तिः यायताम्।

NOTES.

तदुच्यताम् किं ते &c.—This is the usual way of closing a drama ; the answer to this interrogation involves some wishes for the general good which on being uttered by the stage-manager (as at the outset), the scene drops. उच्यताम्—वच् + लोट् ताम् कर्म्मणि। भूयः—बहु + ईयसुन्। प्रियम्—प्री + क। अतः परम् निकृष्टादीकोत् कर्षे इति पूर्वौ ('पञ्चमी विभक्ते')। नीतः—नी + क्त कर्म्मणि ; विक्रमबाहुः is the प्रधान and आत्मसमताम् the अप्रधान कर्म्म ; in the कर्म्मवाच्य the प्रधानकर्म्म is put in the १मा विभक्ति by 'प्रधाने नीहृकृष्वहाम्'। आत्मसमतां—another reading is आप्तसमताम् (see Tika) ; समः—एकया मया मानेन सह वर्त्तमानः इति समः, that which has the same measure, hence equal. प्राप्ता—प्र + आप् + क्त कर्म्मणि + टाप् ; subject मया, object सागरिका। उर्वीतले—उर्वी earth, उरु (vast) + ङीष् : पृथिवी, पृथ्वी, मही, उर्वी have the same original idea of vastness. सारम्—treasure (neuter), in apposition with सागरिका। ससागरा—in apposition with सागरिका। सागर—सगर + अण् (सगरेण अवतारितत्वात् क्षीरोदादिषु अपि उपमया सागरव्यपदेशः इति भट्टाः।) मही—मह + इ = महि, महि + ङीष् = मही (by 'कृदिकारादक्तिनः')। त्वयि—भावाधिकरणे ७मी। अमात्यवृषभे—'स्युरुत्तरपदे व्याघ्रपुङ्गवर्षभकुञ्जराः। सिंहशार्दूलनागाद्याः पुंसि श्रेष्ठार्थवाचकाः॥' भरत—actor, भृ + अतच् (by 'भृ-मृ-दृशि-यजि-पर्वि-पचमि-तमि-नमि-हर्य्यभ्योऽतच्') or भरं तनोति इति भर + तन् + ड कर्त्तरि। उद्दामशस्याम्—Qual. उर्वीम् ; for उद्दाम see sl. 12 and the विदूषक's speech preceding sl. 11, for सस्य see sl. 5. जनयतु—जन + णिच् + लोट् तु। विसृजन्—Qual. वासवः which is also the subject of the क्रिया in it, the object being वृष्टिम् ; वि + सृज् + शतृ। वासवः—Indra, वासं वाति सूचयतीति वास + वा + क (he who causes people to settle by sending

down rain for cultivation). वृष्टिम्—वृष् + क्तिन्। इष्टाम्—इष् + क्त कर्म्मणि + टाप्। इष्टैः—by sacrifices, यज् + क्त (with क्त and क्तिन् both इष् and यज् yield इष्ट and इष्टि)। त्रैपिष्टपानाम्—त्रिपिष्टप is the third region, the heavens. Hence त्रैपिष्टप means the gods. पिष्टप is the same as विष्टप derived from विश with कपन्। विदधतु—वि + धा + लोट् अस्तु। विधिवत्—अव्यय (see Tika). विप्रमुख्याः—मुखमिव मुख्यः, मुख + इवार्थे यः। आकल्पान्तम्—adv. qual. भूयात्। भूयात्—भू + आशीर्लिङ् यात्। समुपचितसुखः—qual. संगमः; tending to the increase of happiness; समुपचित—सम् + उप + चि + क्त। सज्जनानाम्—सन्तः जनाः इति सज्जनाः; सत्—अस् + शतृ। निःशेषम्—adv. qual. यान्तु; निर्नास्ति शेषः यस्मिन् कर्म्मणि तद् यथा तथा। शान्तिम् कर्म्म of यान्तु; शम् + क्तिन्। गिरः—गॄ + क्विप् कर्म्मणि। दुर्जया.—दुःखेन जीयन्ते इति दुर् + जि + खल् कर्म्मणि। वज्रलेपा.—वज्र—वज् (गतौ) + रन्, adamant; लेप—लिप + घञ् कर्म्मणि; वज्रः इव लेपः यासां ताः, qual. पिशुनजनगिरः; or वज्रलेपाः is in apposition with पिशुनजनगिरः, वज्रलेप being a kind of cement mentioned in शुक्रनीति which hardens into stone (वज्रलेपाः = by लक्षणा, वज्रलेपसदृश्यः)।

APPENDIX A.

A दृश्यकाव्य is a piece of literary composition which is enacted on the stage. It has several varieties of which the नाटिका is one, the most common being the नाटक (drama). A नाटिका is a small नाटक, confined to 4 Acts only (चतुर्भिरङ्कैरुत्पाद्यं तिसृभिर्नृप नायकं। यत् कौशिकीरसप्रायं नाटकं 'सैव नाटिका' ॥). The definition of a नाटिका is given in the beginning of the Tika.

A सन्धि is a joint or division. The five divisions in a drama are :—

मुखप्रतिमुखे गर्भः सावमर्शोपसंहृतिः।

मुखसन्धि is thus defined :—

सुखंबीजसमुत्पत्तिर्नानार्थरससम्भवा।
अङ्गानि द्वादशैतस्य बीजारम्भ समन्वयात् ॥

The seed of the drama is sown in the मुखसन्धि ; that is to say the principal incident or factor of the drama which is gradually and progressively developed and matured is alluded to in an artful manner in the introductory prologue and circumstances leading to its partial development are then introduced. The chief sentiment of the drama which has to serve manifold purposes is set forth in an outline form as taking its rise.

प्रतिमुखसन्धि is thus defined :—

लक्ष्यालक्ष्यतयोद्भेदस्तस्य प्रतिमुखं भवेत्।

The seed or the fundamental point which is sown in the मुखसन्धि germinates or sprouts up, so to say, and becomes

partly observable and partly unobservable or inscrutable. Such a stage of the development of the plot is called प्रतिमुख.

गर्भसन्धि follows next and is defined as :—

गर्भस्तु दृष्टनष्टस्य बीजस्यान्वेषणं मुहुः।

The fundamental point which attained a stage of development partly observable and partly unobservable seems to have disappeared from view ; and attempts are made ever and anon to unearth it. This stage of the development of the plot is denominated as गर्भसन्धि।

अवमर्श or विमर्शसन्धि is so called on account of the anxious thought or reflection demanded by the critical state to which the development of the plot has been led by imprecation, anger or other untoward circumstances threatening its dissolution.

Viswanath defines it thus :—

यत्र मुख्यफलोपाय उद्भिन्नोगर्भतोऽधिकः।
शापाद्यैः सान्तरायश्च स विमर्ष इति स्मृतः॥

The fifth division or सन्धि is निर्व्वहण or gathering the plot to a head. The subject or subjects dealt with in the various divisions in a scattered form are made to harmonise and to lead to the desired issue. The final denoument of the plot may in short, be described as the निर्व्वहण सन्धि।

बीजवन्ती मुखाद्यर्था विप्रकीर्णा यथायथम्।
ऐकार्थ्यमुपनीयन्ते यत्र निर्व्वहणं हि तत्॥

This development of the plot is sought to be explained by an illustration or simile drawn from agriculture. Just as a farmer sows seed in a tilled ground, which by favourable circumstances germinates and subsequently after a lapse of time grows into a plant, which again becomes thick with ears

of corn and runs the risk of being blown down by wind or eaten up by grasshoppers, mice etc., and finally tiding over all dangers and impediments yields a rich harvest, so before an audience prepared for the occasion the leading idea or principal subject of the drama is thrown out adroitly in the (मुखसन्धि). Next the idea is to a certain extent developed, but a thorough maturity of the thing can not be effected at this stage (प्रतिमुख). A further progress is then sought to be effected by inquiries into an apparently obscured state of the situation (गर्भ). At the next stage when things are looking up a crisis comes ; untoward circumstances threatening the upsetting of the whole thing intervene and make the audience full of anxious care and thought (विमर्श or अवमर्श). Then the whole plot is unravelled and a successful and desirable issue is effected (निर्वहण).

It should be noted that in a नाटिका the 4th सन्धि (viz. विमर्षसन्धि) is almost wanting.

वस्तु or the plot of a drama—at least some parts of it—may be divided in three ways :—

सर्व्वेषां नियतस्यैव श्राव्यमश्राव्यमेव च *i. e.* सर्व्वश्राव्य, सर्व्वाश्राव्य, and नियतश्राव्य।

सर्व्वश्राव्यं प्रकाशं स्यादश्राव्यं स्वगतम् मतम् ।

That which is capable of being heard by all is सर्व्वाश्राव्य or प्रकाशम् = *aloud.*

What is not capable of being heard by all is सर्व्वश्राव्य or स्वगत = *to himself.*

नियतश्राव्य is subdivided into two forms :—जनान्तिक, अपवारित—

जनान्तिक is defined as :—

विपताकाकरेणान्यानपवार्य्यान्तराकथाम् ।
अन्योन्यामन्त्रणं यत्स्याज्जनान्ते तज्जनान्तिकम् ॥

त्रिपताकालक्षणकर—The hand with all its fingers raised except the ring-finger which is bent is called त्रिपताकलक्षण।

When two persons engage in talking with each other having made the peculiar configuration of the hand described above in reference to a person who is meant to be excluded from this talk, then it is called जनान्तिक.

अपवारित—When something confidential or private is spoken to a person, after having turned one's face away from the person who is not meant to be a party to the talk, it is called अपवारित or more commonly अपवार्य्य. Both अपवार्य्य and जनान्तिकम् are translated into English by "aside."

आकाशभाषितम्—or आकाशे—is translated into English by "in the air". The usual form of आकाशभाषित is :—

किं ब्रवीष्येवमित्यादि विना पात्रं ब्रवीति यत्।
श्रुत्वेवानुक्तमप्येकस्तत्स्यादाकाशभाषितम्॥

आमुखलक्षणम्—नटीविदूषकौ वापि पारिपार्श्विक एव वा।
सूत्रधारेण सहिताः संलापं यत्र कुर्व्वते॥
चित्रैर्व्वाक्यैः स्वकार्य्योत्थैः प्रस्तुताक्षेपिभिर्मिथः।
आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तावनापि सा॥

आमुख is an introductory prologue to a drama. It has several varieties such as :—

उद्घात्यकः कथोद्घातः प्रयोगातिशयस्तथा।
प्रवर्त्तकावलगिते पञ्च प्रस्तवनाभिदाः॥

In the Mudrarakshasa the variety called उद्घात्यकः has been used. It is defined as :—

पदानि त्वगतार्थानि तदर्थगतये नराः।
योजयन्ति पदैरन्यैः स उद्घात्यक उच्यते॥

Here the verse क्रूरग्रहः स केतुश्चन्द्रमसम्पूर्णमण्डलमिदानीम् etc. is spoken by the stage-manager, having in view the phenomenon

of a lunar eclipse ; but it is interpreted in an altogether different sense ; and the chief character is introduced under the pretext of that forced construction.

In the Sakuntala the variety called अवलगितम् has been used :—It is defined—

यत्रैकव समावेशात् कार्यमन्यत् प्रसाध्यते ।
प्रयोगे खलु तज्ज्ञेयं नामावलगितं बुधैः ॥

यथा शाकुन्तले नटौ इति सूत्रधारः—तवास्मि गीतरागेण हारिणा प्रसभं हृतः ।
एष राजेव दुष्यन्तः सारङ्गेणातिरंहसा ॥
इति राज्ञःप्रवेशः ॥

In the Ratnavali कथोद्घातः has been used which is thus defined :—

सूत्रधारस्य वाक्यं वा समादायार्थमस्यवा ।
भवेत्पात्रप्रवेशश्चेत् कथोद्घातः स उच्यते ॥

The chief minister यौगन्धरायण is introduced repeating the words of the stage-manager द्वीपादन्यस्मादपि etc.

In a drama the plot or the story is to be so arraged as to make it fit for representation ; hence certain parts are to be abridged and indicated, and not to be fully dilated upon.

Such parts as are not very attractive and amusing are to be indicated by means of short interludes—

द्वेधा विभागः कर्त्तव्यः सर्व्वस्यापीहवस्तुनः ।
सूच्यमेव भवेत् किञ्चित् दृश्यञ्चान्यमथापरः ॥
नीरसोऽनुचितस्तत्र संसूच्यो वस्तुविस्तरः ।
दृश्यस्तु मधुरोदात्तरसभावनिरन्तरः ॥
अर्थोपक्षेपकैः सूच्यं पञ्चभिः प्रतिपादयेत् ।
विष्कम्भचूलिकाङ्कास्याङ्कावतरा प्रवेशकैः ॥

विष्कम्भ is thus defined :—

वृत्तवर्त्तिष्यमाणानां कथांशानां निदर्शकः ।
सङ्क्षेपार्थस्तु विष्कम्भोमध्यपात्रप्रयोजितः ॥

एकानेकक्रतः शुद्धः सङ्कीर्णो नीचमध्यमैः ।
तद्वदेवानुदात्तोक्त्या नीचपात्रप्रयोजितः ।
प्रवेशोऽङ्कद्वयास्यान्तः शेषार्थस्योपसूचकः ॥

As in Sakuntala and Mudrarakshasa Act VI.

अन्तर्जवनिकासंस्थैर्यूलिकार्थस्य सूचना ॥

As in Uttaracharita Act II.

APPENDIX B.

ON SANSKRIT METRE.

पद्यं चतुष्पदी तच्च वृत्तं जातिरिति द्विधा ।
वृत्तमक्षरसंख्यातं जातिर्मात्रा कृता भवेत् ॥ १ ॥

Verse is what has four feet ; it is of two kinds, Vritta and Jati. That in which letters are counted is Vritta ; that which is formed by measures is Jati.

The meaning is :—In Vritta, every vowel, long or short, is counted as one : in Jati, a long vowel counts for two measures, and a short one for one measure ; and it is the number of these measures that determines the metre ; examples being Arya, Gatha, &c.

सममर्धसमं वृत्तं विषमञ्चेति तत् त्रिधा ।
समं समचतुष्पादं भवत्यर्धसमं पुनः ॥ २ ॥
आदिस्तृतीयवत् यस्य पादस्तुर्यो द्वितीयवत् ।
भिन्नचिह्नचतुष्पादं विषमं परिकीर्त्तितं ॥ ३ ॥

Vritta again is of three kinds :—the Sama, the Ardhasama and the Vishama. That with all its feet alike is the sama ; in

the Ardhasama the first foot is like the third, and the second foot is like the fourth. In the Vishama, the four feet are unlike one another.

म्यरसतजभ्नगै र्लान्तैरेभिर्दशभि रक्षरैः ।

समस्तं वाङ्मयं व्याप्तं त्रैलोक्यमिव विष्णुना ॥ ४ ॥

Writers on Sanskrit Prosody employ the following ten symbols म, य, र, स, त, ज, भ, न, ग, and ल for the purposes of scanning. The whole metrical literature is divisible into groups of letters, which fact the author Gangadasa expresses by saying that the whole body of literature is pervaded by them, as the universe is pervaded by Vishnu, the Supreme soul.

मस्त्रिगुरु स्त्रिलघुश्च नकारो भादिगुरुः पुनरादिलघुर्यः ।

जो गुरुमध्यगतो र लमध्यः सोऽन्तगुरुः कथितोऽन्तलघुस्तः ॥ ५ ॥

गुरुरेको गकारस्तु लकारो लघुरेकक: ॥ ६ ॥

म = – – – ; न = ⏑ ⏑ ⏑ ; भ = – ⏑ ⏑ ; य = ⏑ – – ;
ज = ⏑ – ⏑ ; र = – ⏑ — ; स = ⏑ ⏑ – ; त = – – ⏑ ;
ग = — ; ल = ⏑ ।

सानुस्वारश्च दीर्घश्च विसर्गी च गुरुर्भवेत् ।

वर्णः संयोगपूर्वश्च तथा पादान्तगोऽपि वा ॥ ७ ॥

A long vowel is called heavy, and a short one is called light. Now besides a long vowel, one followed by अनुस्वार or विसर्ग or a double consonant is also heavy, and a short letter, at the end of a foot is optionally heavy. Besides, a short vowel before प्र or ह्र, though these are double consonants, is optionally heavy.

Vritta again is classified according to the number of syllables each foot contains. Thus, उक्था has four feet, of one syllable each ; अत्युक्था two syllables each, &c. But these names are of rare use except अनुष्टुभ्, octosyllabic foot.

In the Ratnavali both वृत्त and जाति have been made use of :—

I. वृत्त (*a*) समवृत्त:—

(1) स्रग्धरा—'म्रभैर्याना वयेण त्रिमुनियतियुता स्रग्धरा कीर्त्तितयम्।' स्रग्धरा = म, र, भ, न, य, य, य ; thus there are 21 syllables and there is a pause after the 7th, the 14th and the 21st syllable. The following verses are constructed in स्रग्धरा :—4, 11, 17, 19, 28, 52, 55, 71, 77, 80, 88.

(2) शार्दूलविक्रीड़ितं—'सूर्याश्वैर्यदि म: सजौ सततगा: शार्दूलविक्रीड़ितम्। शार्दूलविक्रीड़ित = म, स, ज, स, त, त, ग ; thus there are 19 syllables and the pause is after the 12th and the 19th syllable. The following verses are in शार्दूलविक्रीड़ित:—1, 2, 3, 6, 10, 12, 18, 24, 26, 29, 30, 31, 37, 47, 48, 50, 58, 60, 65, 66, 67, 72, 78, 86, 87.

(3) शिखरिणी—'रसै रुद्रैश्छिन्ना यमनसभलाग: शिखरिणी।' शिखरिणी = य, म, न, स, भ, ल, ग ; thus there are 17 syllables and the pause is after the 6th and the 17th syllable. The following verses are in शिखरिणी :—39, 46, 51, 54, 62, 79.

(4) हरिणी—'नसमरसला ग: षड्वेदैर्हयै र्हरिणी मता।' हरिणी = न, स, म, र, स, ल, ग ; thus there are 17 syllables and the pause is after the 6th, the 10th and the 17th syllable. Verse 56 is in शिखरिणी।

(5) पृथ्वी—'जसौ जसयला वसुग्रहयतिश्च पृथ्वीगुरु:।' पृथ्वी = ज, स, ज, स, य, ल, ग ; thus there are 17 syllables and the pause is after the 8th and the 17th syllable. Verses 42 and 83 are in पृथ्वी।

(6) मालिनी—'ननमयययुतेयं मालिनी भोगिलोकै:'। मालिनी = न, न, म, य, य ; thus there are 15 syllables and the pause is after the 8th and the 15th syllable. Verses 40, 64 and 82 are in मालिनी।

(7) वसन्ततिलक—'ज्ञेयं वसन्ततिलकं तभजा जगौ ग:।' वसन्ततिलक = त, भ, ज, ज, ग, ग ; thus there are 14 syllables, the pause being at the end. The following verses are in वसन्ततिलक or तिलका :—9, 13, 21, 43, 53, 61, 68, 69, 85.

(8) प्रहर्षिणी—'व्याशाभि र्मनजरगाः प्रहर्षिणीयम्।' प्रहर्षिणी = म, न, ज, र, ग ; ; thus there are 13 syllables and the pause is after the 3rd and the 13th syllable. Verse 34 is in प्रहर्षिणी।

(9) शालिनी—'मात्तौ गौ चेच्छालिनी वेदलोकैः'। शालिनी = म, त, त, ग, ग ; thus there are 11 syllables and the pause is after the 4th and the 11th syllable. Verse 8 is in शालिनी।

(10) उपजाति—'स्यादिन्द्रवज्रा यदि तौ जगौ गः उपेन्द्रवज्रा प्रथमे लघौ सा। अनन्तरोदीरितलक्ष्मभाजौ पादौ यदीयावुपजातयस्ताः॥' इन्द्रवज्रा = त, त, ज, ग, ग ; उपेन्द्रवज्रा = ज, त, ज, ग, ग ; उपजाति is a mixed metre of which some feet are इन्द्रवज्रा and some उपेन्द्रवज्रा ; thus there are 11 syllables and the pause is at the end. Verse 41 is उपजाति।

(11) अनुष्टुप्—'पञ्चमं लघु सर्वत्र सप्तमं द्विचतुर्थयोः। गुरु षष्ठञ्च पादानां शेषेष्वनियमो मतः।' There are 8 syllables of which the 5th is light and the 6th heavy ; the 7th syllable of the 2nd and the 4th foot is also light. Examples of अनुष्टुप् or श्लोक are verses 23, 32, 36, 44, 49, 63, 70, 81, 84.

(*b*) अर्द्धसमवृत्तः—

पुष्पिताग्रा—'अयुजि नयुगरेफतो यकारो, युजि तु नजौ जरगाश्च पुष्पिताग्रा।' 1st and 3rd feet = न, न, र, य ; 2nd and the 4th feet = न, ज, ज, र, ग। Thus the odd feet contain 12 syllables and the even feet 13. Verse 5 is in पुष्पिताग्रा।

II. जातिः—

आर्या—'यस्याः पादे प्रथमे द्वादशमात्रास्तथा तृतीये स्युः। अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या'॥

The 1st and 3rd feet have 12 measures each ; the 2nd foot has 18 measures and the 4th has 15. Examples of आर्याजाति are verses 7, 20, 22, 25, 27, 35, 38, 45, 57, 59.

N. B. Verses 14 and 15 are a kind of song called द्विपदी-खण्ड or द्विपदिका which has four feet of 15 measures each.

APPENDIX C.

The following अलङ्कारs are mentioned in the Tika.

I. शब्दालङ्कार :—

छेकानुप्रास—Alliteration in which a group of consonants is once repeated. वार is once repeated in the 3rd foot of Sl. 26.

II. अर्थालङ्कार:—

(1) अतिशयोक्ति—is the assertion of the absence of a connection where it exists or of the presence of a connection where it does not exist. Sl. 42.

(2) अपह्नुति—is where fact is suppressed by fiction. Sl. 44.

(3) अर्थान्तरन्यास—is where a general statement is supported by a particular or a particular statement is supported by a general. Sl. 62.

(4) असङ्गति—is where the cause is at one place and the effect produced is at another. Sl. 63.

(5) उत्प्रेक्षा—consists in regarding the thing in hand (or the matter under consideration) as appearing to be a thing foreign to the inquiry, because of the matter in hand happening to have the same attribute and action as the foreign matter. Sls. 10, 11, 13, 18, 19, 20, 21, 22, 23, 26, 36, 37, 38, 42, 52, 53, 68, 71, 81. हेतूत्प्रेक्षा—17, 59.

(6) उदात्त—is where the wealth and grandeur of a thing are described. Sls. 11, 78.

(7) उपमा—is a simile. Sls. 25, 58, 70, 78.

श्लेषनिर्वाह्या—Sls. 9, 24, 30, 35, 45.

(8) काव्यलिङ्ग—is where the हेतु or reason lies in the sense of a clause or word. Sls. 43, 47, 59.

(9) दीपक—The same subject being connected with many verbs forms a variety of दीपक as in Sl. 79.

(10) परिकर—is where the meaning intended is more than lies on the surface. In Sl. 37 परिकर is व्यङ्ग्य।

(11) प्रतिवस्तूपमा—is where the attribute common to the matter in hand and a foreign matter is expressed by means of words that are different in each case. Sl. 57.

(12) प्रतीप—is where the usual standard of comparison is disparaged or represented as the उपमेय. Sl. 60.

(13) रूपक (metaphor) Sls. 44, 52, 58.

परम्परित रूपक—Sl. 61.

(14) विरोधाभास—is where there is an apparent conflict. Sl. 50.

(15) व्यतिरेक—is where by reason of the difference between the उपमेय and the उपमान being emphasised, the उपमेय excels the उपमान. In Sls. 5 and 82, व्यतिरेक is व्यङ्ग्य।

(16) व्याघात—is where an evil is remedied by the same means by which it is produced. In Sl. 63 व्याघात is व्यङ्ग्य।

(17) श्लेष—is where the same word is used to convey a double sense. Sl. 3, 50, 59.

(18) सन्देह—is where a doubt as to the truth of the one or the other thing is raised by the genius of the poet. Sl. 85 (last line).

(19) समासोक्ति—is where the words used express one meaning and directly suggest another Sl. 53.

(20) स्मरण—is where one is reminded of something by another similar to it. Sl. 13.

(21) स्वभावोक्ति—is a charming description of things as they are. Sls. 28, 29, 51.

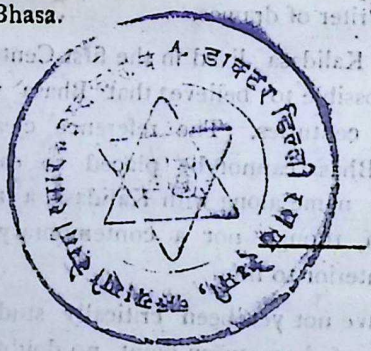
SUPPLEMENT TO THE INTRODUCTION.

Regarding the source of the Ratnavali, opinions differ. The cause of this difference is chiefly due to the publication of the dramas of Bhasa in 1912 by T. Ganapati Sastri. It is believed that the Swapnavasavadattam of Bhasa is the original source of the Ratnavali. Scholas hold that Bhasa lived in the 4th Century B. C. Consequently Bhasa is anterior even to Gunadhya, the author of the Vrihatkatha who is supposed to have lived in the 2nd Century B. C.

The reference to Bhasa in the prologue of the Malavikagnimitra as a dramatist of considerable reputation points to the fact that Bhasa lived before Kalidasa who is mentioned in the prologue as a new writer of dramas.

Even supposing that Kalidasa lived in the first Century B. C., it seems rather impossible to believe that Bhasa was anterior to him by four centuries. The reference clearly indicates that the date of Bhasa cannot be placed so early. The very mention of his name along with Kalidasa, a new dramatist shews that Bhasa, though not a contemporary of Kalidasa, was not much anterior to him.

The works of Bhasa have not yet been critically studied. His language and the rules of dramaturgy point, no doubt, to a very early date ; but it is difficult to say with any degree of precision that he lived so early as the 4th Century B.C.

It cannot be decided now whether he preceded Gunadhya and the story in the Vrihatkatha of Gunadhya is a popular version of the Swapnavasavadattam. It is rather possible that popular tales written in Prakrita or Paisacha dialect were

drawn upon by later writers in writing dramas or poems in Sanskrit. For example :—The Vrihatkatha of Gunadhya has been versified in Sanskrit by Somadeva and the story of the Kadamvari written by Bana is traced to the Vrihatkatha. The question whether Gunadhya popularised the story of Bhasa's Swapnavasavadattam or Bhasa drew upon the Vrihatkatha cannot be settled now without a thorough study of other things connected with it. But there is no doubt that the Swapnavasavadattam of Bhasa was written long long before the Ratnavali saw light. The author of the Ratnavali, whoever he may be, took advantage of Bhasa's drama in writing the Ratnavali. There is simiiarity of sentiments between the two. But the story in the Ratnavali has been greatly altered, in certain respects to advantage. It must be admitted in character-painting, the author of the Ratnavali is inferior to Bhasa.